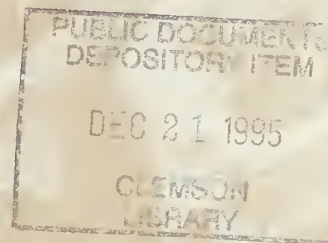




Pioneers of American Landscape Design II

An Annotated Bibliography



A National Park Service Reading List



Outside Cover Photograph: *The 1929 Meeting of the American Society of Landscape Architects, Cleveland, Ohio. (Personal Collection.)*

Pioneers of American Landscape Design: an annotated bibliography / edited by Charles A. Birnbaum and Julie K. Fix. -- (NPS Reading List)

Includes biographical references

1. Landscape architecture--United States--Bio--bibliography. 2. Landscape architects--United States--Biography--bibliography. 3. Horticulture--Bio-bibliography. 4. Horticulturists--United States--Biography--bibliography. 5. Horticultural writers--United States--Bio-bibliography. 6. Planning--United States--Bio-bibliography. 7. Planners--United States--Biography--Bibliography. I. Birnbaum, Charles A. II. Fix, Julie K. III. Series.

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Pioneers of American Landscape Design II

An Annotated Bibliography

Edited by
Charles A. Birnbaum
and
Julie K. Fix

U.S. Department of the Interior
National Park Service
Cultural Resources
Heritage Preservation Services
Historic Landscape Initiative
Washington, D.C.
1995

MISSION

As the Nation's principal conservation agency, the Department of the Interior has responsibility for most of our nationally-owned public lands and natural and cultural resources. This includes fostering wise use of our land and water resources, protecting our fish and wildlife, preserving the environmental and cultural values of our national parks and historical places, and providing for the enjoyment of life through outdoor recreation. The Department assesses our energy and mineral resources and worked to ensure that their development is in the best interests of all our people by encouraging stewardship and citizen participation in their care. The Department also has a major responsibility for American Indian reservation communities and for people who live in island territories under U.S. administration.

PROJECT CO-SPONSORS

The Catalog of Landscape Records in the United States at Wave Hill

The American Society of Landscape Architects

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Smithsonian Institution Libraries, the Office of Horticulture

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Frances Loeb Library, Special Collections, Harvard University, Graduate School of Design

and support from

The Graham Foundation

PIONEERS OF AMERICAN LANDSCAPE DESIGN

The goal of this project is to document the lives and careers of those people who have shaped the American landscape. To this end, the Historic Landscape Initiative of the National Park Service's Preservation Assistance Division, in cooperation with the Catalog of Landscape Records at Wave Hill, has begun the implementation of a database to collect biographic, bibliographic, and archival information on these individuals. The project seeks to document not only professional landscape architects, but all those who have played a significant role in shaping our designed landscape heritage --horticulturists, landscape gardeners, architects, engineers, educators, writers, cemetery designers, planners, and others. This second interim publication represents an attempt to make this resource available to researchers, practitioners, and home owners. However, it does not constitute a complete record of information received to this date. Many important practitioners have had to be excluded due to space constraints . . . and the work continues.

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ACKNOWLEDGEMENTS

A project such as this could not be realized without the contributions of a national network of dedicated historians, landscape architects, preservation professionals, and the families and friends of each practitioner.

Beginning with the project co-sponsors, all gave generously of their time and knowledge. In particular, Catha Grace Rambusch and Chris Panos (the Catalog of Landscape Records in the United States at Wave Hill); James Dalton, Betsy Cuthbertson, Andrea Gengloff, and Regina Travers (the American Society of Landscape Architects); Mary Daniels (the Special Collections Division of the Frances Loeb Library); Marca Woodhams (the Office of Horticulture, Smithsonian Institution Libraries); Joachim Wolschke-Bulmahn, Annie Thacher, and Linda Lott (Dumbarton Oaks, Library and Studies in Landscape Architecture Program); and Herbert Finch (the Kroch Library at Cornell University) have been extremely helpful.

We are especially indebted to a core group of contributors who have prepared entries for both volumes in the series. Once again, Phyllis Anderson, Lina Cofresi, Carol Greentree, Robin Karson, Blanche Linden, Cydney Millstein, Rosetta Radtke, Ruthanne Rogers, Ruben Rainey, David Streatfield, and Cynthia Zaitzevsky have written excellent pieces. Our special appreciation goes to Virginia Lopez Begg who has completed more entries for *Pioneers* than any other author.

Most of the authors in Volume II are first-time contributors. Testimony to the interest in this project, this group is geographically diverse, and represents a broad range of professional disciplines. We are proud to showcase the work of Kenneth Arnold, Robert Becker, Judy Byrd Brittenum, Frank Burggraf, Dean Cardasis, Mary Daniels, Angela and Robert Fowler, Paul and Ellen Grebinger, Pam Griffen, Martha Hunt, Betsy Igleheart, Joy Kestenbaum, Gayle Knight, Gregory Kopischke, Arthur Krim, Eve Linn, Eldridge Lovelace, Alan McCarthy, Linda McClelland, E. Lynn Miller, Keith Morgan, Daniel J. Nadenicek, Lance

Neckar, Jon Peterson, Ruben Rainey, Julie Regnier, Carol Roland, Miriam Rutz, Kimberly Shilland, Howard Supnik, William Tishler, and Deon Wolfenbarger.

In addition, several institutions have made their resources and records easily accessible to us. They include the American Institute of Architects Library and Archives, the Office of Horticulture of the Smithsonian Institution Libraries, the Garden Library of Dumbarton Oaks, the Architectural Library at the University of Pennsylvania, and, especially, the Catalog of Landscape Records in the United States at Wave Hill. The research department at Monticello kindly assisted with inquiries concerning Benjamin Banneker. Without the generous support of these institutions and the efficient and professional help of their staff, this ongoing project would not be possible.

We are grateful to the Graham Foundation for providing a grant to the project's co-sponsor, the American Society of Landscape Architects. This critical support enabled us to successfully complete the second volume of *Pioneers* by providing the necessary funding for final editing, design, and photographic fees.

Finally, the support of colleagues at the Preservation Assistance Division of the National Park Service, especially H. Ward Jandl, Chuck Fisher, Kay Weeks, and Carol Gould has been essential. In particular, the significant commitment from the project's co-editor, Julie Fix, has not only kept this project on schedule, but has resulted in a superior product. To Julie, I am most grateful.

Charles A. Birnbaum, ASLA, Project Director
September 1995

INTRODUCTION

As stated in the first volume of *Pioneers of American Landscape Design: An Annotated Bibliography*, "there is no singular source book or finding aid for researchers seeking information on those visionary practitioners who have had a significant impact on the designed American landscape."

Since the publication of the first volume of *Pioneers* and *The Landscape Universe* in 1993, the "need and surge in interest" in landscape history referenced at that time has continued to increase dramatically. Probably the greatest measuring stick for this movement is the increased number, and diversity of books related to landscape history now available. For example, new monographs discussing a designers' works or describing landscape types (defined by style or geography) include *Beatrix: The Gardening Life of Beatrix Jones Farrand* by Jane Brown (1995); *Money, Manure and Maintenance: Marian Coffin, Pioneer Landscape Architect*, by Nancy Fleming (1995); *Presenting Nature: The Historic Landscape Design of the National Park Service* by Linda McClelland (1993); *The California Garden* by Jere French (1993); *California Gardens: Creating A New Eden* by David Streatfield (1994); *Gardens of Historic Charleston* by James Cothran (1995); and a reprint of *Italian Gardens* by Charles Platt with an overview by Keith N. Morgan (1993) to name just a few.

Also in response to this marked interest, The Library of American Landscape History was established in 1992 to produce informative books about North American landscape design and build a network of "support for enlightened landscape preservation." The group is planning several books such as *The Muses of Gwinn*, a monograph on a Cleveland, Ohio garden designed by Charles Platt and Warren Manning; a collection of essays of mid-western landscape architecture; and a ten-volume set of reprints of classic books on American landscape architecture in celebration of the ASLA's centennial.

In addition to published works, a number of traveling exhibitions focusing on significant

landscape architects have been mounted in the past two years. These have featured practitioners like George E. Kessler, Samuel Parsons, Jr., and Charles A. Platt. One exhibition entitled *A Room of One's Own: The American Woman Garden Writer, 1900-1940* highlighted the careers and works of pioneer women including Martha Brookes Hutcheson, Grace Tabor, and Louisa Yeomans King.

Conferences related to landscape history also have become more popular. For instance, the Catalog of Landscape Records in the United States at Wave Hill sponsored *Preserving Modern Landscape Architecture*, and the Garden Conservancy Symposium presented *Masters of American Garden Design IV*. The Society of American and Regional Planning History (along with the Urban History Association), the Society of Architectural Historians, and the American Society of Landscape Architects have all seen an increase in landscape history and preservation topics at their annual meetings and symposia.

As with Volume I, the designers included in this collection represent a broad range of skills and training. They include landscape gardeners, horticulturists, nursery owners, landscape architects, engineers, planners, architects, educators, writers, cemetery designers, park superintendents, naturalists, rosarians, pomologists, and sanitarians. To date, these unchronicled practitioners have posed a challenge for landscape historians, landscape architects, and preservation professionals alike when attempting to evaluate a property's historical significance or establish its necessary context.

The need to provide a nationwide context for evaluating designed landscapes or planning treatment decisions has served as a catalyst for maintaining and expanding this ongoing database and has generated this second collection of pioneers. Suzanne Turner asks in the Epilogue from *The Landscape Universe Proceedings* (1993), "What is this canon of work that has preceded us, that has laid the foundation for the practice of landscape preservation? What are some of the benchmarks against which we might compare

the work that is being done by landscape architects and allied professionals?"¹

These questions are particularly important in preservation. Our answers can determine which landscapes are preserved and which are altered or lost. The background events surrounding the entry on George Elberton Burnap in this volume provide an excellent example. Several years ago, historian Deon Wolfenbarger contacted the Preservation Assistance Division for information about a relatively unknown landscape architect who had done some work in St. Joseph, Missouri. Wolfenbarger wanted to prepare a National Register nomination form for the St. Joseph Parks and Parkways System. We sent her a copy of the working files we had on Burnap. In the meantime, Ethan Carr contacted us for background information when preparing a National Historic Landmark nomination form for Meridian Hill Park in Washington, D.C., another Burnap project. Naturally, we put Wolfenbarger and Carr in touch with one another to share information. By placing Burnap in the national context of his landscape design, both Wolfenbarger's and Carr's nominations were successful. In fact, Meridian Hill Park became a National Historic Landmark solely on the strength of its significance in the field of landscape architecture. On the basis of her extensive research, Wolfenbarger wrote the narrative on Burnap that appears in this second volume of *Pioneers*.

Burnap (1885-1938) is representative of Volume II in other ways as well. Born in the second half of the nineteenth century, he lived well into the twentieth century. His life spanned the crucial period that saw tremendous growth in the landscape architecture profession. Most of the pioneers listed in this work were contemporaries of Burnap. However, five--Norman Newton (1898-1992), George Patton (1920-1991), James Rose (1913-1991), Margherita Tarr (1903-1990), and Harriett Wimmer (1900-1980)--lived their professional lives entirely in the twentieth century, and nine--Patrick Barry (1816-1890), H.W.S. Cleveland (1814-1900), Robert Morris Copeland (1830-1874), George Ellwanger (1816-1906), Peter Henderson (1822-1890), John

Notman (1810-1865), William Saunders (1822-1900), Celia Thaxter (1835-1894), and Alexander Wadsworth (1806-1898)--preceded Burnap by several decades.

Within this time period, three practitioners designed rural cemeteries prior to the emergence of the profession of landscape architecture. This included John Notman (Laurel Hill Cemetery, Philadelphia, Pennsylvania); Alexander Wadsworth (Woodland Cemetery, Chelsea, Massachusetts); and, Dowing Vaux (Rose Hill Cemetery, Linden, New Jersey).

Benjamin Banneker (1731-1806) is the only practitioner in this volume to live and work in the eighteenth century. He is also the only African-American. Like African-Americans, women came late to the profession, and ten are included here. Their work ranges from Margherita Tarr's Iowa agricultural extension pamphlets, to Genevieve Gillette's lobbying and conservation work in Michigan, to Ruth Dean's residential designs, to Helena Rutherford Ely's influential garden books.

One of the most interesting themes to emerge during preparation of *Pioneers*, is the idea of interconnectedness. In the relatively small world of landscape architecture, practitioners vied for the same projects (i.e. the Boston Park System), or collaborated briefly on designs and plans. Seven of the pioneers in this book had close ties to the Olmsted office or the Harvard Program; and five to Warren H. Manning, J. Horace McFarland, or the landscape architecture program at the Massachusetts Institute of Technology (MIT).

Looking ahead, it is hoped that this second volume in the *Pioneers* series will provide the spark for more preservation activities and developments in landscape history. It is crucial to understand that from forests to farmyards, cities to cemeteries, roads to river corridors, parklands to private homes, these landscape pioneers have literally shaped our nation.

1. "Epilogue: In Context" by Suzanne Turner from, *The Landscape Universe: Historic Designed Landscapes in Context*, 1993, p.111.

Opposite: Book plate from Martha Brooks Hutcheson's personal copy of *The Spirit of the Garden*. (Office of Horticulture, Smithsonian Institution Libraries)



1779
*The smiling seasons grateful view
 As each her virtues shall present
 And blest with Industry pursue
 The Road to PLENTY & CONTENT.*
 MARTHA BROOKES HUTCHESON

THE PRACTITIONERS

Banneker, Benjamin

b. 1731, d. 1806.

Benjamin Banneker was born in 1731 at Elkridge Landing on the Patapsco River near the present-day city of Ellicott, Maryland. Banneker's grandmother, Molly Welsh, was a white indentured servant sent to the American colonies by Great Britain for the petty criminal offense of accidentally spilling a bucket of milk. Upon completion of her period of servitude, she bought two African slaves and set them free. While one of the ex-slaves worked on her farm, in 1696 she married the other, a son of an African prince whose name was Bannaka or Banneky. Molly Banneky's daughter, Mary, followed the same marital route; she bought a slave, set him free, and married him. He took the Christian name of Robert and assumed his wife's family name of Banneky. It was to Mary and Robert Banneky that a son, Benjamin, was born.

Benjamin Banneky's grandmother taught him to read, to write, and to assess the landscape and its elements--vegetation, wind, climate, etc. His African grandfather passed on to him a knowledge of and love for astronomy. Later, Banneky attended a Quaker school where the schoolmaster misspelled his surname as Banneker; it remained that way for the rest of his life.

The Quaker schoolmaster gave Banneker the copy of Newton's *Principia* and the pocket watch that launched him on a scientific career. Based on his study of the watch, Banneker built a clock in 1753. It is considered by many historians to have been the first clock built in America. People from all over the colonies started to seek out Banneker to repair their clocks. (Lack of parts and skilled craftsmen had prevented the timepieces from being manufactured or serviced in the New World.)

In 1772 the Ellicott family, including Andrew Ellicott, arrived in Maryland from Bucks County, Pennsylvania and settled on land near Banneker's property. The Ellicotts tried to establish a grain-milling operation but were unable to assemble the pieces of their pur-

chased mill. On advice from Quakers in the surrounding community, the Ellicotts hired Banneker who was able to put the mill together. Banneker became friends with the Ellicotts, and they supplied him with astronomical instruments and copies of Ferguson's *Astronomy* and Flamsteed's *Lunar Tables*. In studying these classic texts, Banneker discovered that both Ferguson and Flamsteed were calculating lunar eclipses incorrectly. His astronomical study prompted him to prepare the first almanac published in America; in 1791 Goodard and Angell of Philadelphia agreed to publish *Banneker's Almanac* for bookseller William Young.

During Banneker's work on the almanac, well-known geographer Andrew Ellicott selected him to work with Pierre Charles L'Enfant to lay out the new Capital City in Washington, D.C. Thomas Jefferson, then Secretary of State, had been charged with overseeing construction of the new Capital City. He wanted to surround L'Enfant with able, intelligent, and sincere men because he knew of L'Enfant's reputation as intractable, hot-tempered, and determined to have his own way. In commenting on a letter he had received from L'Enfant on 7 December 1791, Jefferson wrote, "his temper must be subdued."

Jefferson was familiar with Banneker's work and abilities because of the stinging criticism which the latter had sent to Jefferson concerning what had been written about African Americans in *Notes on Virginia*. In this treatise Jefferson had included a statement avowing that the physical, moral, and mental inferiority of "the blacks" rendered them dull, tasteless, and "anomalous." With his criticism Banneker sent Jefferson a copy of his almanac which Jefferson not only graciously accepted, but sent on to the Academy of Sciences in Paris as an example of the intellectual ability of African Americans.

Since L'Enfant kept his plans and work secret, the only people who ever saw them were Ellicott and Banneker who were responsible for surveying the land and providing him with topographic information. L'Enfant, run-



Engraving of **Benjamin Banneker**. (Reprinted in *The Life of Benjamin Banneker*, 1972.)

ning into difficulties with land owners and politicians, was dismissed by President George Washington and promptly left town with all of his drawings. When Jefferson summoned Ellicott and Banneker to assess the damage and to possibly start over, Banneker told Jefferson that he could redraw the plans from memory in no more than two or three days.

Although the accuracy of this account cannot be completely documented, it seems that Banneker was the only one who had the mathematical mind and the photographic memory to accomplish such a stunning feat. The plan which is known today as the Ellicott plan is most likely the work of both Andrew Ellicott and Benjamin Banneker.

Following his work on the Nation's Capital, Banneker continued to publish annual almanacs. He died on 9 October 1806. He never married and had no children. He bequeathed his property to the Ellicotts but, as the last rites were being said at his grave, Banneker's house caught fire and burned to the ground, destroying the contents.

William Pitt, the leader of the British abolition movement, used Banneker's almanac as a forceful argument to further his cause and placed Benjamin Banneker's name in the records of Parliament; the Marquis de Condorcet also lauded him before the Academy of Sciences in Paris. Although only a few fragments of history record his accomplishments, Banneker was without a doubt one of the most original scientific intellects America has ever produced.

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Allen, Will W. *Banneker the Afro-American Astronomer*. Salem, NH: Ayer Company, Publishers; 1987. A reprint edition of a small book first published in 1921 based on a brief review of existing sources in the Library of Congress, the Mary E. Tyson Papers, and the Maryland Historical Society. Allen's main purpose in the book was to call national attention to Banneker and to propose a National Banneker Memorial Association.

Banneker, Benjamin. *Banneker's Pennsylvania, Delaware, Maryland, and Virginia Almanack and Ephemeris for the Year of Our Lord 1792*. Baltimore, MD: William Goddard and James Angell; 1791. This is one of several annual almanacs prepared for Pennsylvania, Delaware, Maryland, and Virginia.

Bedini, Silvio. *The Life of Benjamin Banneker*. New York, NY: Charles Scribner's Sons; 1972. This is the most detailed and comprehensive biography of Benjamin Banneker which has been written. It contains documents, sources, reference notes, an annotated bibliography, and twenty-one illustrations. Although Bedini disputes the idea that Banneker redrew L'Enfant's plan from memory, he does acknowledge that all of Andrew Ellicott's diaries, field books, and notes concerning the design of the Capital City are lost or presently in the hands of an unknown descendant which makes it impossible to know the truth of the story.

Graham, Shirley. *Your Most Humble Servant*. New York, NY: Julian Messner; 1949. This book was written for young readers. It contains stories and legends of Banneker's life which were handed down by relatives and neighbors and cannot be fully authenticated. It also includes Banneker's proposal for a cabinet-level post for a Secretary of Peace for the United States. (The author, Shirley Graham, is the wife of W.E.B. DuBois.)

Latrobe, John H. B. "Memoir of Benjamin Banneker, Read Before the Historical Society of Maryland." *Maryland Colonization Journal* 2, no. 23 (May 1845): 353-364. The first known published account of the life of Banneker based on memoranda collected by Benjamin H. Ellicott of Baltimore, Maryland.

Tyson, Martha. *Banneker, the Afric-American Astronomer. From the Posthumous Papers of Martha E. Tyson. Edited by Her Daughter*. Philadelphia, PA: Friend's Book Association; 1884. According to biographer Bedini, this account of Banneker's life and work is the most authoritative of all the published sources on the subject. It is based on

information collected from men and women who had known Banneker.

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The manuscripts and correspondence relating to Benjamin Banneker are either privately owned or form part of large collections for which no convenient catalogue or index exists. A major portion of Banneker-related material is in the collections of The Maryland Historical Society in Baltimore, Maryland.

Contributed by E. Lynn Miller

Bartholomew, Harland

b. 1889, d. 1989.

Harland Bartholomew was born in Stoneham, Massachusetts (near Boston) in 1889. He died in St. Louis, Missouri two months after his 100th birthday. He studied civil engineering for two years at Rutgers University but left before receiving a degree. Rutgers awarded him the honorary degrees of Civil Engineer in 1921 and Doctor of Science in 1952.

Early in his career, Bartholomew worked for the United States Army Corps of Engineers and for E.P. Goodrich, a New York civil engineer. In association with architect George P. Ford, Goodrich was engaged to prepare a Comprehensive City Plan for Newark, New Jersey in 1911; Bartholomew was assigned to this project. As the plan neared completion in 1914, the City of Newark hired Bartholomew as its full-time "city plan engineer." Bartholomew was one of the first public employees engaged full time in planning in the United States. In 1916 Bartholomew accepted a similar assignment for the City of St. Louis. In 1918 he became non-resident professor of Civic Design at the University of Illinois (a position he would hold until 1958). One year later Bartholomew created the firm of Harland Bartholomew and Associates, city planners, civil engineers, and landscape architects, based in St. Louis.

During Harland Bartholomew's career he worked on 6,000 major professional assignments including 500 comprehensive plans for

cities, counties, regions, and states; parks and park systems; subdivisions; housing projects; and highway and transportation systems. Each of the plans was characterized by human and environmental sensitivity and each was completed by Bartholomew or his firm under his direction. Members of each community for which the plans were prepared were involved in the planning process, and each plan was related to the unique characteristics of the site.

In 1940 President Franklin D. Roosevelt appointed Harland Bartholomew a member of the Interregional Highway Committee. This committee's report, major portions of which were written by Bartholomew, was the start of the American Interstate Highway System, which today still adheres remarkably to the plans and proposals of the 1944 report.

In 1953 Harland Bartholomew resigned his position with St. Louis when President Dwight D. Eisenhower appointed him chairman of the National Capital Planning Commission in Washington, D.C. During the seven years of his chairmanship he was instrumental in forming the National Capital Regional Planning Council and in preparing the 1959 Transportation Plan for the National Capital Region. Bartholomew realized that providing the highway capacity necessary to accommodate an all-motorized transportation system would ruin the character of the nation's capital; a rapid transit system was essential. The report led to the development of the Washington, D.C. transit system, the "Metro." Darwin Stolzenbach, first administrator of the National Capital Transportation Agency, said, "If Harland Bartholomew had not handled the Mass Transportation Survey in the way he did...there would have been no NCTA [National Capital Transit Authority]...and very likely no rapid transit-certainly no regional rapid transit system."

Bartholomew resigned his partnership in Harland Bartholomew and Associates in 1963 but continued to operate as a consultant to the firm until his death in 1989.

In addition to his designs, Harland Bartholomew's writings greatly influenced his

profession. For example, his *An Urban Land Policy for St. Louis*, published in 1936, was instrumental in the development of the urban renewal process for rebuilding obsolete urban areas. Bartholomew also discovered fundamental relationships between land use and zoning and contributed two books, *Urban Land Uses* (1932) and *Land Uses in American Cities* (1955), making his discoveries available to all practitioners. Bartholomew systemized approaches to planning the environment and enabled planning to gain acceptance as a responsibility of government. He increased governmental awareness of the need for foresight in land use and he helped to develop planning into a rational discipline that could be studied and taught.

Bartholomew made no "paper plans." He felt that planning without mechanisms for achievement was worthless. Accordingly, he developed capital improvement programming, advanced zoning techniques, innovated mechanisms for public participation in planning, designed neighborhood plans and programs, and established urban redevelopment corporations and similar institutions to carry out his comprehensive plans.

Bartholomew received a Distinguished Service Award from the American Institute of Planners in 1955, became an honorary member of the American Society of Landscape Architects in 1958, and joined the American Society of Civil Engineers as an honorary member in 1962.



Harland Bartholomew with President Eisenhower at the presentation of the Transportation Survey for the National Capital Region, 1 July 1959 at the White House. (Gelman Library, George Washington University.)

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Bartholomew, Harland. *Land Uses in American Cities*. Cambridge, MA: Harvard University Press; 1955. *This book expands on the themes treated in Bartholomew's 1932 work, "Urban Land Uses," considering many additional cities and introducing data for regional urban areas. Twenty-one illustrations.*

Bartholomew, Harland. "Reconstruction and Rehabilitation for St. Louis." *Commerce Magazine* (January 1941). *This article is a popularized version of Bartholomew's Urban Land Policy report.*

Bartholomew, Harland. *Urban Land Uses*. Harvard City Planning Studies, vol. 4. Cambridge, MA: Harvard University Press; 1932. *This is Bartholomew's pioneer work relating to the use of land for various urban purposes, to population, and to the creation of zoning districts. Fourteen illustrations.*

Bartholomew, Harland. *Urban Land Policy for St. Louis*. Report prepared for the St. Louis City Plan Commission; 1936. *This report documents the deterioration of residential areas in St. Louis in 1936 and recommends measures for improvements, many of which were incorporated in ensuing federal urban renewal programs.*

"Interregional Highways Message from the President of the United States, transmitting a report of the National Interregional Highway Committee." Washington, DC: Government Printing Office; 1944. *Harland Bartholomew was a member of the National Interregional Highway Committee and was particularly influential in preparing portions dealing with highways in urban areas. Subsequently approved by Congress, the report discussed in this message guided the location and design of the Interstate Highway System in America.*

Johnston, Norman John. "Harland Bartholomew: His Comprehensive Plans and Science of Planning." PhD Dissertation, University of Pennsylvania; 1964. Microfilm. *A thorough account of Bartholomew's early career with fifteen illustrations. A summary of*

this dissertation is available in The American Planner, Biographies and Recollections (1983) edited by Donald A. Kruekeberg.

Lovelace, Eldridge. *Harland Bartholomew, His Contributions to American Urban Planning*. Urbana, IL: University of Illinois; 1993. *A full account of Bartholomew's career, this book includes 106 illustrations and a bibliography of 244 books, articles, and speeches by Bartholomew.*

National Capital Regional Planning Council and the National Capital Planning Commission. *Transportation Plan, National Capital Region, the Mass Transportation Survey Report*. 1959. *Harland Bartholomew was the chairman of the National Capital Planning Commission when this report was prepared. The report argues that a regional rail rapid transit system was essential to the functioning of Washington, D.C. as the nation's capital.*

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The majority of the papers related to the career of Harland Bartholomew are located in the Olin Library, Washington University, St. Louis, Missouri. Appendix E of *Harland Bartholomew, His Contributions to American Urban Planning* lists 244 papers, publications, and speeches.

Contributed by Eldridge Lovelace

Bignault, Georges H.
b. 1882, d. 1959.

Georges H. Bignault was born on 23 April 1882 in Paris, France. His family summered in Brittany where he developed an interest in plants and the landscape at an early age. When choosing a career, Bignault studied horticultural science and landscape architecture at the University of Paris; he later conducted post-graduate studies in Algiers and Madagascar.

In 1908 the French government sent Bignault to the United States to study the cultivation of Sea Island cotton in Beaufort, South

Carolina. Deciding to stay in America, he married and settled in Savannah, Georgia where he practiced as a landscape architect, artist, and gardener. Bignault not only provided design services but also plants from the nurseries he established with his sons, the Bignault Nurseries and the Bignault Gardens.

The influence of Bignault's work in Savannah and the surrounding areas can still be discerned in the landscape today. Between 1910 and 1930 he designed the suburb of Chatham Crescent for millionaire Harvey Granger, president of the Chatham Land and Hotel Company. Bignault also advised Granger and other civic leaders in the design of Victory Drive, a 19.8-mile palm-lined boulevard from Savannah to Savannah Beach that was constructed to honor the soldiers who fought in World War I.

In the 1930s Bignault worked as the landscape architect for the Savannah Park and Tree Commission which was responsible for the care and beautification of the city's parks and open spaces. In this capacity Bignault produced drawings and planting plans for the redesign of most of Savannah's twenty-four squares. (His drawings for this project were displayed for several years on the walls of City Hall providing a reminder to the aldermen of the importance of beautifying public spaces and the need to provide adequate funding for the work of the Park and Tree Commission.)

Bignault's work was not limited to civic projects. He also designed private estates for vacationing northern industrialists and for Georgia and South Carolina magnates. One of his most celebrated commissions was the



George H. Bignault's Plan for Wright Square, Savannah, Georgia. (Savannah Park and Tree Commission.)

design of Killarney Gardens which he began in 1935 for Savannah banker William Murphy and continued to perfect through 1940. The garden remains today, having been restored in the 1960s by the owner, Richard Stone, after suffering some years of neglect and vandalism. Many of the original Bignault plantings survived and Stone maintained his original plans for walks and open spaces. Renamed the Marador Gardens, it currently consists of walks and paths that pass by beds of camellias, azaleas, and specimen plants and open to spaces adorned with statuary and rustic benches. It is a southern manifestation of the Gilded-Age style of garden design.

Another important aspect of Georges Bignault's career was his long association with area garden clubs and other civic groups. For example, Bignault designed a period garden for the historic Savannah headquarters of the Red Cross in 1952. Also in the 1950s he designed two important spaces for the Savannah Garden Club--the plantings at Armstrong State College, sponsored by the Garden Club; and the Fragrant Garden for the Blind, one of the first of its kind in the State of Georgia.

At the time of his unexpected death in 1959, Bignault was still an active practitioner in the area. His contributions in design and plant introduction form an important part of the evolution of the public and private landscape of Savannah.

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"Bignault Services Tuesday." *Savannah Evening Press* (3 August 1959): 11. *Obituary*.

"Chapel in the Woods is Memory Now." *Savannah Evening Press* (8 March 1968): 9. *Reminiscence of the chapel designed by Bignault for Killarney garden.*

"Club to Restore Telfair Square." *Savannah Morning News* (20 August 1962): 10. *Reports the Savannah Garden Club's proposed project to restore Telfair Square according to plans Bignault drew up in 1959.*

"Fitzgerald Buys Killarney Garden." *Savannah Morning News* (1 September 1945): 10. *Notes the sale of the garden and highlights some of the features included in Bignault's design.*

"G.H. Bignault, Landscape Architect, Dies." *Savannah Morning News* (3 August 1959): 2A. *Obituary.*

"Newly Restored Garden at the Chapter House is Dedicated." *Savannah Morning News* (2 October 1954): 2. *Reports the opening of the Red Cross garden and highlights Bignault's career.*

Ormond, Mrs Alex. "The Garden Club of Savannah Restores the Red Cross Garden." *Savannah Morning News* (10 October 1954): 57. *Chronicles Bignault's design contributions to Savannah and the region, including his work for the City of Savannah Park and Tree Commission, various Garden Clubs, and private clients.*

Sewell, Cliff. "Marador Gardens: One of the Most Beautiful Gardens in Chatham County." *Savannah News Press* (17 March 1974): 1F, 6F. *Describes Marador Gardens, formerly Killarney garden, and discusses Bignault's design.*

"The Works of Georges Bignault." *Savannah Morning News* (9 August 1959): 10, 14. *Pays tribute to Bignault's contributions to the beautification of the Savannah area and lists some of his projects and accomplishments.*

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A number of plans prepared by George Bignault are archived at the City Managers Research Library located in the Savannah City Hall, Savannah, Georgia; others are noted at the offices of the Park and Tree Department of the City of Savannah. A growing collection of materials relating to the first hundred years of the Park and Tree Commission including some materials related to Bignault's work is archived at the Georgia Historical Society. The bulk of his papers and drawings is in his descendants' possession.

Contributed by Lina L. Cofresi

Briggs, Loutrel Winslow

b. 1893, d. 1977.

Practicing landscape architect, academician, author, and chair of a specialized committee of the American Society of Landscape Architects (ASLA), Loutrel W. Briggs enjoyed a career that spanned the northern and southern United States; it included the design of public and private landscapes, the publication of professional and popular writings, and the development of the ASLA's international profile.

Born in New York in 1893, Briggs initially visited Charleston, South Carolina with his first wife, Emily, in 1927. In 1929 he established an office there, beginning a forty-year period of professional involvement with the city. He designed private gardens and estates for many of the wealthy northerners who were purchasing property in Charleston at this time. His private-sector work included the William Gibbes (Roebling) Garden located on Battery Street which he redesigned for Mrs. Washington Roebling, the gardens of the Mills Hyatt House, and Mr. and Mrs. Ben Scott Whaley's Church Street garden. Whaley's daughter, Mary Adams, wrote about Brigg's designs in an article for *Southern Accents*, "Briggs' Charleston gardens are rooms, living spaces that can be used and inhabited and all have dominant architectural features." In the Whaley garden the dominant feature was a shallow reflecting pool.

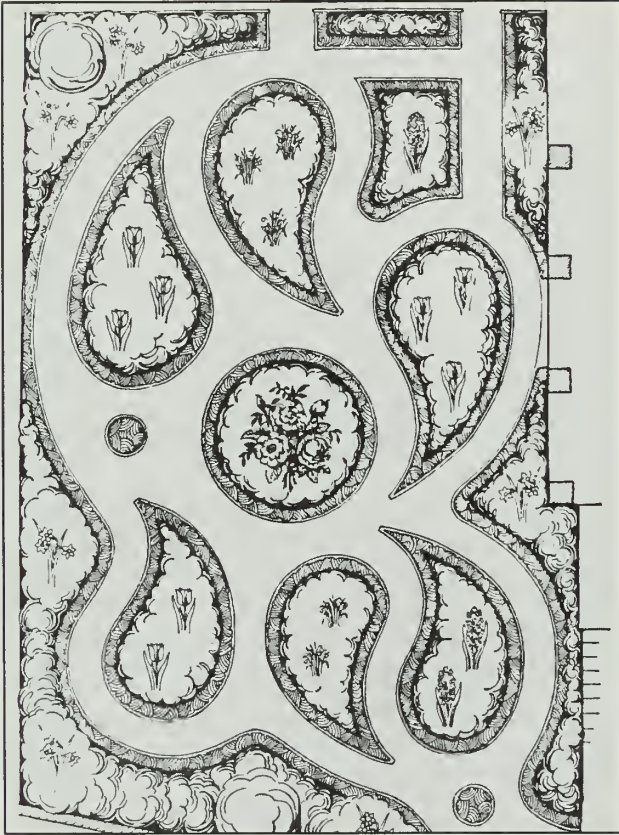
Briggs also designed public landscapes--gardens and grounds for public buildings. These works included the Charleston World War II Memorial Garden, which he designed as a gift to the Garden Clubs of South Carolina, the 1930 Gateway Walk he planned for the Garden Club of Charleston to celebrate the 250th anniversary of the founding of the city, and several college campuses. Briggs contributed hundreds of hours of civic *pro bono* work in the Charleston area. As a trustee he helped to found the Historic Charleston Foundation, serving on its Civic Service Committee.



Portrait of **Loutrel Winslow Briggs**. (South Carolina Historical Society.)

Although he focused his efforts in the south, Briggs also was a partner in the New York City firm of Briggs & Stelling which prepared designs for parks, subdivisions, institutional grounds, and public housing in the north. In 1959 he retired from his New York practice to become a full-time Charleston resident.

In conjunction with his practical design work, Briggs contributed to the development of the profession of landscape architecture as a teacher and a spokesman. A graduate of Cornell University, Briggs served during the 1920s at the New York School of Fine and Applied Arts as an instructor and later as the head of the school's Department of Landscape Architecture. He was one of two delegates to represent the ASLA at the International Conference of Landscape Architects held in London in 1948 and he was chair of the ASLA Committee on International Professional Relations in the 1950s. In



Plan of the General William Washington House, from *Charleston Gardens*, by **Loutrel Winslow Briggs**.

addition, he educated the public by staging garden events such as the prize-winning New York Flower Show (ca. 1924) and the acclaimed Charleston Camellia Show (1950) and by lecturing about them.

Through his writings, Briggs advocated the use of native plants and endorsed the popular or amateur residential garden. His articles espousing these themes appeared in such popular magazines as *House and Garden*, *Country Life*, *Garden and Home Beautiful*, and *Garden Magazine* from the 1920s to the 1950s. His early training in art led him to believe that a landscape architect was also an artist. He saw planning, design, development, and zoning as tools to enhance public and private life. He wrote about urban renewal, city beautification, parks and playgrounds, traffic congestion and circulation, parking, housing patterns, accessibility, and visibility of designed spaces. He advocated respecting the

original plan of a city and upholding its spatial and architectural integrity; he approached design from a planning and total site context, considering the space, its surrounds, and its history.

Briggs strongly believed in the necessity of documenting historic designed landscapes. He felt that the development of American gardens needed to be professionally recorded for posterity and for study. As he wrote in the forward to his 1951 book, *Charleston Gardens*, "These gardens, past and present, form a noteworthy group and their history is important in American garden annals. Also they might well be studied, as many of them are examples of the best principles of landscape design." Briggs attempted to create a recorded legacy for old and new Charleston gardens as well as the gardens and landscapes of Low Country plantations. His book remains a useful resource concerning the development and evolution of the designed landscapes of the area from the earliest community garden established by the first English settlers in 1670 to the contemporary gardens of the 1940s and 1950s as well as the nurserymen, seedsmen, gardeners, landscape designers, and clients who created them.

Briggs' influence on the character of southern and northern landscapes in the United States was both direct--through his design work--and indirect--through his tenure as a professor of landscape architecture and through his popular writings. Landscape architect Clermont H. Lee described Loutrel Winslow Briggs as "a very positive influence." He helped shape a generation of American landscape architects and home gardeners.

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Adams, Mary Whaley. "My Mother's Garden." *Southern Accents* 12 (August 1989). Adams describes the garden Briggs designed at the Whaley house on Church Street in Charleston and discusses Briggs' design philosophy.

Briggs, Loutrel W. "Amateur Gardens." *Country Life* 57 (March 1930). Illustrative landscape and



The Garden of Mrs. Washington Roebling, Charleston, South Carolina by **Briggs**. (ASLA, *Illustrations of Works of Members*, 1933.)

garden recommendations for the average homeowner.

Briggs, Loutrel W. "Charleston's Famous Gardens." *House and Garden* 75 (March 1939). *A descriptive look at Charleston's old favorites such as the Heyward-Washington House Garden. Includes measured drawings and photographs.*

Briggs, Loutrel W. *Charleston Gardens*. Columbia, SC: University of South Carolina Press; 1951. *Historical and botanical information, including photographs and measured drawings on notable seventeenth-through twentieth-century gardens in Charleston and on nearby plantations. Also includes a discussion of early sources such as books on botany and natural history, a list of plants grown in North America prior to 1791, and the names and accounts of early nursery-*

men, gardeners, and landscape designers who practiced in the Charleston area.

Briggs, Loutrel W. "Fitting the Prize Offer House with a Garden." *Garden & Home Beautiful* 42 (January 1926). *Helpful suggestions on how to plan and create gardens appropriate to site and house.*

Briggs, Loutrel W. "Little Patterned Gardens of Old Charleston." *House and Garden* 65 (May 1934). *A descriptive record of the smaller, lesser-known historic gardens of Charleston. Includes drawings, photographs, and historic information about periods and owners.*

Briggs, Loutrel W. "Planting for Our One Story Garden Home." *Garden & Home Beautiful* 43 (May 1926). *Illustrative planting recommendations suitable to one-story residential structures.*

Briggs, Loutrel W. "Small House on the Little Lot." *Garden Magazine* 40 (January 1925). *Enumerates five "common thoughtless mistakes" homeowners can avoid when planning a house and landscape. Advocates the use of native plants and consultation with a landscape architect. Photographs and illustrative drawing.*

Briggs, Loutrel W. and J. Floyd Yewell. "Your House and its Grounds." *Garden & Home Beautiful* (January 1928): 46, 47. *Collaborative series of articles to educate the general public about residential landscape options.*

Cothran, James R. *Gardens of Historic Charleston*. Columbia, SC: University of South Carolina Press; 1995. *Discusses gardens in Charleston, South Carolina since the eighteenth century and includes a segment on Briggs.*

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A number of Loutrel Briggs' drawings are housed at the South Carolina Historical Society in Charleston. Briggs' papers, if extant, are believed to be in a private collection.

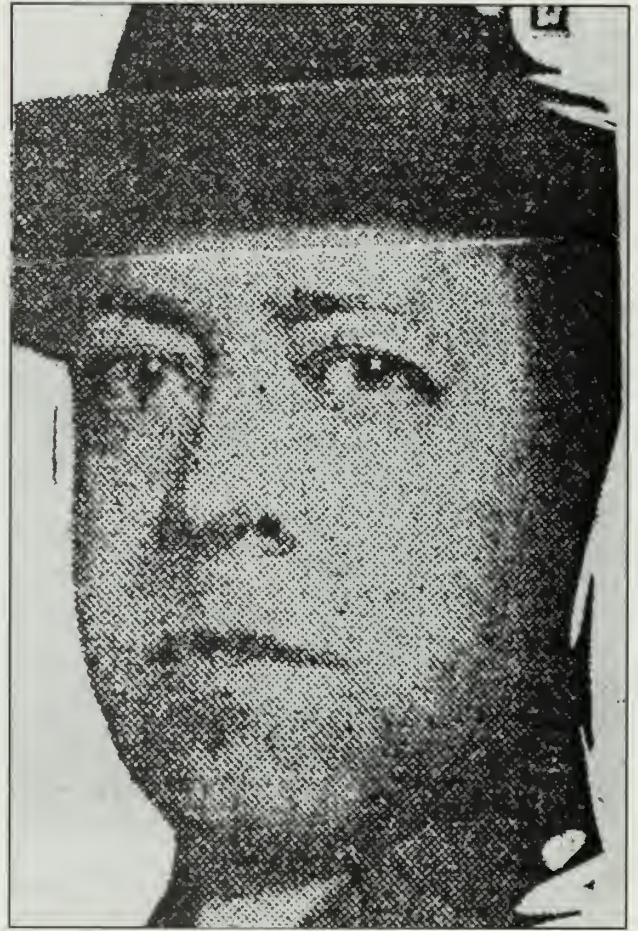
Contributed by Rosetta Radtke

Burnap, George Elberton

b. 1885, d. 1938.

George Burnap was born in Hopkinton, Massachusetts on 28 December 1885. He attended high school in Everett, Massachusetts before entering the Massachusetts Institute of Technology (MIT) in 1902. Burnap received his S.B. in architecture (landscape architecture option) in 1906. While at MIT, he had the opportunity to study with Guy Lowell (1870-1927), head of the landscape architecture option there between 1900 and 1910, and Desire Constant Despradelle. Burnap received his M.A. in Rural Art in 1910 from Cornell University; the Rural Art program at Cornell would eventually become the Landscape Architecture Department in the early 1910s. While a graduate student at Cornell, Burnap also served as a lecturer for many of the program's undergraduate classes. According to the list of courses and instructors provided in the school's 1909-1910 course catalogue, Burnap assisted in teaching six out of eleven courses and was the sole instructor in two others. (Three of these courses were introduced in Burnap's first year of teaching, possibly indicating that Burnap was responsible for course development as well as instruction.) He also assisted with courses taught by William Charles Baker and Bryant Fleming (1877-1946).

During the early 1910s, Burnap served as the landscape architect for the Office of Public Buildings and Grounds in Washington, D.C. This office was responsible for the numerous public parks and monuments that would later come under the jurisdiction of the National Park Service. While serving in this public position, Burnap began accepting commissions for work around the country. He left his position at the Office of Public Buildings and Grounds in 1916 or 1917, possibly due to the conflict which arose between his public work and private practice. While in Washington, D.C. he became well known for his designs (and redesigns) of many of that city's famous public outdoor spaces.



George Elberton Burnap, Washington, D.C. *News*, 1927. Photograph by Harris & Ewing. (Cornell University.)

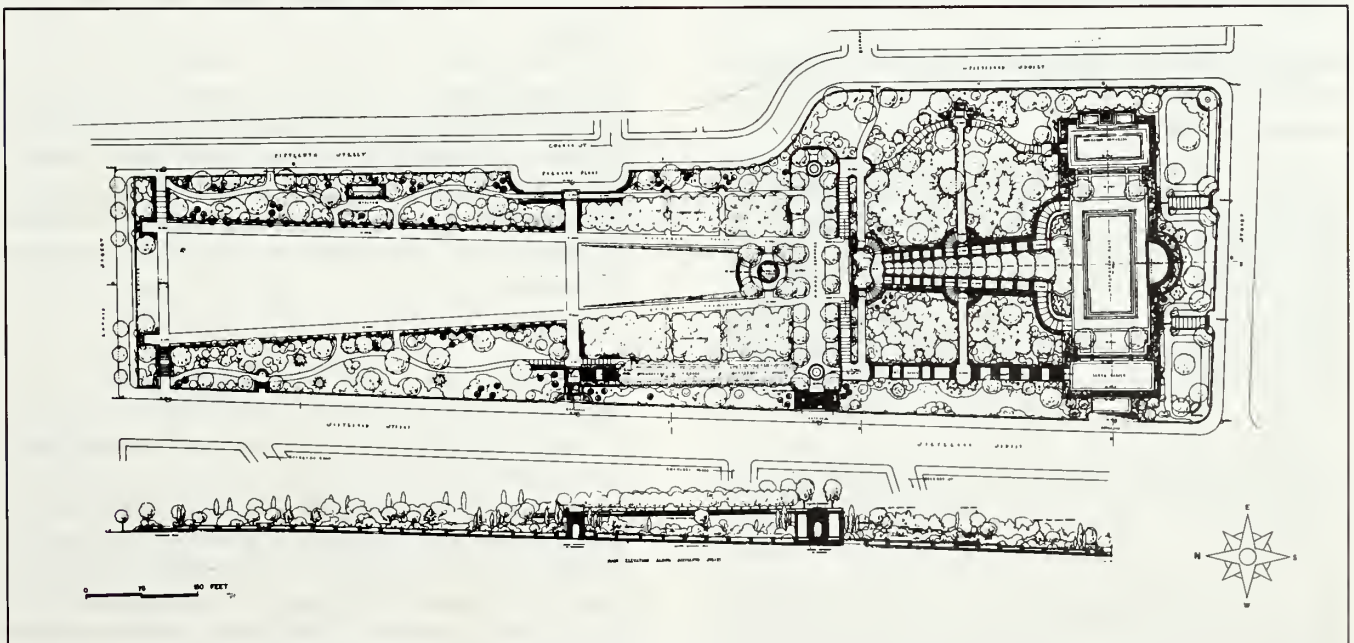
In one of his most well-known public works Burnap was responsible for lining the Tidal Basin on the Jefferson Memorial with Japanese flowering cherry trees and other ornamental plants in 1912. The designs for Montrose and Meridian Hill Parks in Washington, D.C. are also significant examples of his work. Burnap's other projects in and around the District of Columbia, some of which he prepared as a consultant, include the designs for roadways and waterside embellishment of East Potomac Park, plans for the development of the waterfront from Potomac Park to the War College, group plans for the Gallinger Hospital, plans for the Penal Reservation at Occoquan, Virginia, and designs for several schoolhouse areas.

Burnap was a landscape consultant to the Office of Engineering Commissioners as well as to the United States Veteran's Bureau for hospital properties throughout the country. However, he is best known as a park planner. He designed parks in St. Joseph, Mo.; Omaha, Nebr. (including a redesign of Levi Carter Park); Council Bluffs, Nebr.; Granville, N.Y.; Hagerstown, Md.; Petersburg, Va.; Greenwood, S.C.; and elsewhere in the late 1910s and 1920s. Unfortunately, little detailed documentation is available concerning most of his park projects.

The most complete documentation of Burnap's involvement with park design exists in St. Joseph. Although he was the third nationally prominent land planner brought to St. Joseph to plan a city-wide park system (following Charles Mulford Robinson and George E. Kessler), Burnap is credited with the final system design. The St. Joseph park and parkway system may be the most extensive extant example of Burnap's work. It combines naturalistic treatment of landscape elements along the parkways with neoclassically-inspired features such as the Children's Circus and the Refectory Building in Krug Park.

Burnap began working for the City of St. Joseph ca. 1917. In December of 1920, he left the employ of the parks department due to lack of funds. He returned in 1924 after the city passed bonds to pay for implementing his designs. He formulated the plans for the improvements of Hyde Park and he later received a three-year contract to supervise the park and parkway system's construction. During the latter part of his tenure with St. Joseph, Burnap worked with Dr. Jacques Gréber, a noted French architect and city planner; in 1927 staff at Gréber's Paris office prepared plans for the Civic Center around St. Joseph's new City Hall as well as for other squares and small parks in the city.

Burnap continued his education at the University of Paris, receiving a Diplôme d'Urbanisme in 1923 from the university's graduate school, the Ecole des Hautes Etudes Urbaines. Burnap was a Fellow of the American Academy in Rome and a member of the Société des Urbanistes. He also lectured occasionally on landscape and civic design at the University of Pennsylvania, the University of Illinois, and MIT. He died on 17 June 1938 in Washington, D.C., and was buried in Boston.



George Elberton Burnap's Plan of Meridian Hill Park, as drawn by the Historic American Building Survey, illustrates Burnap's plan as executed. (*Recording Historic Structures*.)

George Burnap wrote *Parks: Their Design, Equipment and Use*, which was published in 1916. He had planned to write a four-book series about landscape architecture covering landscape design, planting design, and garden design and had already completed the chapters for the book on landscape design when he was interred on the border between France and Germany at the outbreak of World War I. His manuscript and numerous photographs were confiscated and he was never able to recover them. In addition to his book, Burnap was a contributing editor to both *Architectural Record* and *American Architecture and Building News*.

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American Country Houses of Today. New York, NY: Architectural Book Publishing Co; 1913. *Book contains many photos, some plans, a list of contributors, and no text. Includes a plan by Burnap for a garden in Washington, D.C.*

"Boys Solve Labor Situation on City Park Development." *Greenwood Index-Journal* (19 July 1923). *Includes an extensive list of Burnap's work and discusses his studies in Paris.*

Burnap, George. "Estate of Loren B.T. Johnson, Washington, D.C." *American Architect* (28 January 1914).

Burnap, George. *Parks: Their Design, Equipment and Use*. Philadelphia, PA: J. B. Lippincott Co.; 1916. *Chapters include discussions on the relation of park design to city planning, principles of park design, various types of parks, and recommendations for certain park features such as playgrounds, monuments, water features, plants, and utilities. Includes photographs and plans of selected Burnap designs in Washington, D.C. and photographs from Burnap's travels in Europe.*

Burns, John A. and the staff of HABS/HAER. *Recording Historic Structures*. Washington, DC: The American Institute of Architects Press; 1989: 206-217. *Includes a chapter on recording*

historic landscapes which highlights Burnap's design for Meridian Hill Park. Many plans, photographs, and sections.

"George Burnap, Parks Expert, Expires at 52." *The Washington Post* (18 July 1938). *Obituary notice listing Burnap's education, associations, and examples of his work.*

"Landscape Expert Views Omaha Parks." *Omaha World-Herald* (2 November 1918). *Article includes Burnap's comments on the city's park system and development and notes his work in St. Joseph and Council Bluffs.*

Who's Who in America 1924-1925. Chicago, IL: A.N. Marquis & Co.; 1924: 13. *A brief biography of Burnap and a description of his work to date, which includes all of his known park designs.*

Wolfenbarger, Deon. "Historic Resources of St. Joseph, Buchanan County, Missouri--The Jewels of St. Joseph: The Parks and Parkways System, 1910-1943." National Register of Historic Places Multiple Property Documentation Form. n.d. *An overview of Burnap's work with emphasis on the development of the St. Joseph, Missouri park and parkway system.*

Wolfenbarger, Deon. "St. Joseph Park and Parkway System." National Register of Historic Places Registration Form (8 April 1994). *Explores Burnap's work with the historic district and the St. Joseph park and parkway system, with references to specific parks and parkways.*

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There is no primary archive for George Burnap. The MIT Museum has one drawing (a detail) from Burnap's senior thesis *Design for a South Shore Recreation Club Situated in Marchfield Hills*. Cornell University's "deceased alumni" file contains a few clippings on Burnap. Some of Burnap's correspondence while a lecturer at Cornell still survives in the Department of Floriculture records. It consists primarily of Burnap's advice to those seeking

information about landscape design and/or rural architecture. His 1910 Master's thesis *The Relation of Landscape Art to Rural Conditions*, includes several plans for landscaping of rural residences in vicinity of Ithaca, New York. Plans for "The Refectory" building are on display in Krug Park in St. Joseph. Files in the Public Works department in that city contain drawings of numerous small parks, squares, and design details prepared by Burnap and Greber. Meridian Hill Park, Washington, D.C., was the focus of a HABS documentation project in 1985. Sixty-seven pages of historical information, fifty-one large format photos and over a dozen measured drawings of the park, are located in the Library of Congress. A detailed file, including many photographs, is also located in the files of the National Historic Landmark program, while plans, text and drawings for the National Register-listed, St. Joseph, Missouri park system may also be found in National Register files at the National Park Service, Washington, D.C.

Contributed by Deon K. Wolfenbarger

Chandler, Joseph Everett

b. 1864, d. 1945

Joseph Everett Chandler was born in Plymouth, Massachusetts in 1864. While a student at the Massachusetts Institute of Technology with the class of 1889, he worked in the Boston office of McKim, Mead and White. In 1892 he established an independent office at 85 Devonshire Street. Much of his early work focused on the preservation of major historic structures in the Boston area.

As an architect he specialized in what is now known as the Colonial Revival style. Among the numerous structures he renovated or restored were the Old State House (1908), the Paul Revere House (1908), and the Old Corner Book Store in Boston; Salem's House of Seven Gables (1909); and the Mayflower House in Plymouth (1898). His "restorations" were among the first in this country and emphasized historical accuracy based on his extensive study of colonial buildings in the



Joseph Everett Chandler, from *Transactions*, 1930. (The Library of the Massachusetts Horticulture Society.)

eastern United States. An accomplished photographer, writer, and architectural critic, he published two major books and a number of monographs and articles about the Colonial style. Along with accurate plans, drawings, photographs, and descriptions, his publications revealed a nostalgia about colonial times.

From 1906 to 1907, he was a member of Robert Peabody's committee of the Boston Society of Architects which presented an urban improvement report for Boston, *Report Made to the Boston Society of Architects by its Committee on Municipal Development*, that remained useful through the 1960s. This report singled out areas of the city which required creative solutions to

perceived problems. In addition to presenting successful examples in cities around the world, the committee proposed a variety of practical solutions for Boston.

As his career progressed, Chandler became increasingly interested in landscape design. He became a trustee of the Massachusetts Horticultural Society and a member of the Society's buildings and garden committees for a number of years, ending in 1935. Chandler's preference for formal garden design is evidenced in his only known publication on gardens, a chapter in his book *The Colonial House* (1924), as well as in the gardens he designed. His love of gardening and formalism may have been strengthened by exposure to artists, writers, architects, and landscape designers in the Cornish Colony of New Hampshire where he was a frequent guest of the family of Rose Standish Nichols (1872-1960), horticulturalist and author of a number of books on garden design.

In *The Colonial House* he stressed the unity of house and landscape and advocated the design of geometric, symmetrical gardens. He said these gardens should contain loosely-planted but well-defined spaces. The garden was usually private and related to the back or working quarters of the house and this, he remarked, was "one of the most charming notes of the aspect." The effect of early gardens, he believed, was to offer "simplicity and an indescribable air of peace."

In this book he also demonstrated strong ideas about planting design and horticulture which he believed to be appropriate for the colonial garden. Underplanting roses and fruit trees with carpets of low plants he discouraged because it hid the desirable brown earth on which the pattern of shadows played. Near the house, he argued, potted plants such as oleanders, fuchsias, "China rose," and geraniums should soften the dooryard. Steps, arches, grape arbors, and the glass grapery were appropriate embellishments of the landscape. His romantic view of the colonial garden was in step with the Colonial Revival sentiment of his time.

His own garden was Italianate, and he designed a simple geometric garden for the House of Seven Gables. It is believed that he also designed the garden behind the Mayflower House with its axial path, symmetrical beds, and clipped hedges.

His best-documented work in garden design, however, was the development of the gardens at the Stevens-Coolidge Place, formerly Ashdale Farm, in North Andover, Massachusetts, now owned and maintained by the Trustees of Reservations. John Gardner and his wife Helen Stevens Coolidge chose Chandler to convert the old Stevens farmhouse into an elegant Georgian Colonial manor. In addition to supervising the additions, renovations, and design of interior spaces, he became a respected advisor in all aspects of the development of the landscape with documented involvement from 1914 to 1936.

No master plan directed the development of the gardens at Ashdale Farm. Rather, the designer and the owners of the property worked together in developing new spaces and structures. The Ashdale Farm gardens were strongly architectonic with turf, stone, brick, and clipped hedges providing the setting and the walls. The gardens that remain today are formal in their bones and lush and informal in their plantings. The secret Italian rose garden and the perennial garden are strongly geometric and axial. The French garden was redesigned and greatly simplified in the 1970s. In this space only the walls of serpentine brick and shrub and tree plantings remain to remind the viewer of the earlier garden.

Joseph Chandler died in Wellesley, Massachusetts in 1945.

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Boston Architectural Club Yearbook. Boston, MA: The Boston Architectural Club; 1910. *The yearbook includes six photographs of the restoration of the Paul Revere House by Joseph Everett Chandler.*

Boston Traveler (20 August 1945). Obituary.

Briggs, Martin S., FRIBA. *The Homes of the Pilgrim Fathers in England and America (1620-1685)*. New York, NY: Oxford University Press; 1932. Refutes Chandler's statement in "The Colonial House" about the rarity of the gambrel roof in England. The book also mentions Chandler's restorations with particular praise for his work at the Paul Revere House.

Catalog Forty, *Nineteenth Century Architectural Books*. Boston, MA: Charles B. Wood III, Inc. (Antiquarian Booksellers); 1977. Describes Chandler's "Colonial Architecture of Maryland, Pennsylvania and Virginia." This, together with the works of Corner and Solderholtz, is important as the "first photographic documentation of colonial architecture in book form," according to Hitchcock. The value of these early photographs is considerable: first, they are of high quality; second, they record, in many cases, buildings which have now disappeared or been altered considerably.

Chandler, Joseph Everett. *Colonial Cottages of Massachusetts During the Latter Half of the Seventeenth Century*. The White Pine Series of Architectural Monographs. St Paul, MN: White Pine Bureau; 1915. The first monograph in this important series. Chandler notes that these structures were Gothic rather than Classic in design, charm, and spirit and not "Colonial" as the word was then used, but rather the precursors of the American "Colonial."

Chandler, Joseph Everett. *Some Charleston Mansions*. The White Pine Series of Architectural Monographs. St Paul, MN: White Pine Bureau; 1928. Chandler cites the "human scale and hominess" of Charleston's Colonial architecture. He mentions a Charleston brick wall with arched reveals that would make "a delightful background for a garden."

Chandler, Joseph Everett. *Colonial Architecture of Maryland, Pennsylvania and Virginia*. Boston, MA: Bates, Kimball and Guild; 1892. No text. Full and half-page large format black-and-white photographs of historic struc-

tures, mostly domestic buildings, taken by Joseph Everett Chandler.

Chandler, Joseph Everett. *The Colonial House*. New York, NY: McBride and Co.; 1924. One hundred and forty photographic plates as well as numerous plans and drawings accompany twelve chapters of text which outline the early history of the American home, its restoration, and the appropriate colonial garden. The chapter on the garden is of particular interest. Chandler conceived the Colonial home as a kind of villa with vegetable gardens, herbs, and fruit trees as well as ornamental flowers and vines in pots and plots. He advocated a formally-aligned garden planted loosely and used examples of American gardens to illustrate his points.

Chandler, Joseph Everett. "Cottage in Norwegian Style, at Chestnut Hill, Newton, Massachusetts." *American Architecture and Building News* 86 (3 December 1904): 151. Photograph of a cottage-type unusual for New England.

Chandler, Joseph Everett. "The Hospitality of a New England Inn." In *Early American Rooms*, edited by Russell Hawes Kettell. Portland, ME: The Southworth-Anthoensen Press, Publishers; 1936: 79-90. A brief history of the Wayside Inn in Sudbury, Massachusetts, first called the Red Horse. In addition to describing the rooms as they were likely used in Colonial times, he notes what the plantings might have been as evidenced by what is known of many old buildings: dooryard plantings of lilacs, cinnamon, damask, and Gallica roses; a vegetable garden; an herb garden; and a small fruit garden. This is a romantic description of a time when "men lived in a grander way, with ampler hospitality." The chapter is accompanied by scale drawings of some details and elevation drawings of walls.

Chandler, Joseph Everett. "Notes on the Paul Revere House." *Walpole Society Notebook*. Paul Revere Memorial Association. 1944. Notes and memoranda of discoveries Chandler made in the process of restoring the Paul Revere House. Illustrates his extensive

knowledge of New England houses of the period.

Coolidge, John Gardner. Daily diaries from 1914 to 1936. Collection of the Peabody-Essex Museum, Salem, Massachusetts. These diaries contain a wealth of information about the times and the intimate involvement of Chandler in every phase of the restoration of the Stevens-Coolidge house, the construction of outbuildings, and the design, planting, and maintenance of the gardens.

Cousins, Frank and Phil M. Riley. *The Colonial Architecture of Salem*. Boston, MA: Little, Brown, and Company; 1919. The authors congratulate Chandler on the success of his work on the House of Seven Gables, although they also remark that it conforms more nearly to Hawthorne's fancy than the original house ever did.

Cummings, Albert Lowell. *The Framed Houses of Massachusetts Bay, 1625-1725*. Cambridge, MA: The Belknap Press of Harvard University Press; 1979. This eminent preservationist mentions Chandler as one of two architects, along with Norman Isham of Providence, Rhode Island who established early reputations as conversant with the problems of restoration of early American buildings.

Eberlein, Harold Donaldson. *The Architecture of Colonial America*. Boston, MA: Little, Brown, and Company; 1915. Praise for Chandler for "much painstaking and scholarly investigation in the field, and for much accurate restoration." The book specifically mentions the Old State House in Boston, Massachusetts.

Farrington, Edward I. *Twenty-Five Historic Years*. Boston, MA: Massachusetts Horticultural Society; 1955. Recounts that Joseph E. Chandler, who had been a trustee of the Massachusetts Horticultural Society and who had supervised much of the decorative work in Horticultural Hall, willed his home to the Society on his death; the Society established a memorial fund from the sale of the house.

Goody, Marvin E. and Robert P. Walsh. *Boston Society of Architects the First Hundred Years*,

1867-1967. Boston, MA: Boston Society of Architects; 1967. The "Report Made to the Boston Society of Architects by its Committee on Municipal Improvement" in 1907 was, according to Walter Muir Whitehill who wrote the introduction, reminiscent of Burnham and McKim's thoughts on the regeneration of Washington, D.C. and Chicago, Illinois. He stated, "it is also a shrewd and perceptive analysis that anticipates many proposals that are still, 60 years later, under discussion." Robert Swain Peabody led the committee as chairman and Joseph Everett Chandler was a committee member. This report used the term "the New Boston," predating by many years the "coining" of the phrase in the 1960s.

Krieger, Alex and Lisa J. Green. *Past Futures: Two Centuries of Imagining Boston*. Cambridge, MA: Harvard University Graduate School of Design; 1985. A discussion of the 1907 "Report Made to the Boston Society of Architects by its Committee on Municipal Improvement," of which Chandler was a member. The authors state that this report was "innovative, celebratory, visionary." It proposed a city in which architecture and urban design flourished and in which the educated class would choose to remain in the city rather than moving to the suburbs.

Maass, John. *The Victorian Home in America*. New York, NY: Hawthorn Books, Inc.; 1972. Brief commentary and photograph of a Neo-Colonial house Chandler designed for historian William T. Davis in Plymouth, Massachusetts. Maass comments that the spatial flow of the Davis house was akin to that characteristic of designs by Chandler's contemporary, Frank Lloyd Wright.

Massachusetts Horticultural Society. *Yearbook*. 1930. Includes a photograph of Joseph Chandler who had been named a trustee.

Michigan Society of Architects *Weekly Bulletin* (9 October 1945). Brief obituary.

Murphy, Kevin D. "The Politics of Preservation: Historic House Museums in the Piscataqua Region." In *A Noble and Dignified Stream*, by Sarah L. Giffen and Kevin D. Murphy. York, ME:

Old York Historical Society; 1992. *Mentions the effort to save the John Paul Jones House in Portsmouth, New Hampshire by restoration architects Joseph Everett Chandler and Woodbury Langdon. Lists Chandler as a member of the Advisory Committee for the Warner House Association and quotes him from a local newspaper article attesting to the historical and cultural significance of the MacPheadris-Warner House in Portsmouth.*

New York Times (20 August 1945). *Brief obituary.*

"The Paul Revere House Since 1680." Worcester, MA: Paul Revere Insurance Companies; n.d. *This small pamphlet asserts that architect Joseph Chandler restored the house's exterior to reflect its seventeenth-century origins and the interior to exhibit both seventeenth- and eighteenth-century decorative styles.*

Report Made to the Boston Society of Architects by its Committee on Municipal Improvement. Boston, MA: Alfred Mudge & Son, Printers; 1907. *A critique of several areas of the city leads into a presentation and discussion of solutions to similar problems in other American and foreign cities. Presents substantive proposals for the improvement of the city.*

Withey, Henry and Elsie Rathburn Withey. *Biographical Dictionary of American Architects (Deceased).* Los Angeles, CA: New Age Publishing Co.; 1956. *Attests to Chandler's reputation as an authority on Colonial architecture. In addition to his Colonial restorations, it mentions his supervision of the construction of the "Colonial Village," a housing project in Springfield, Massachusetts.*

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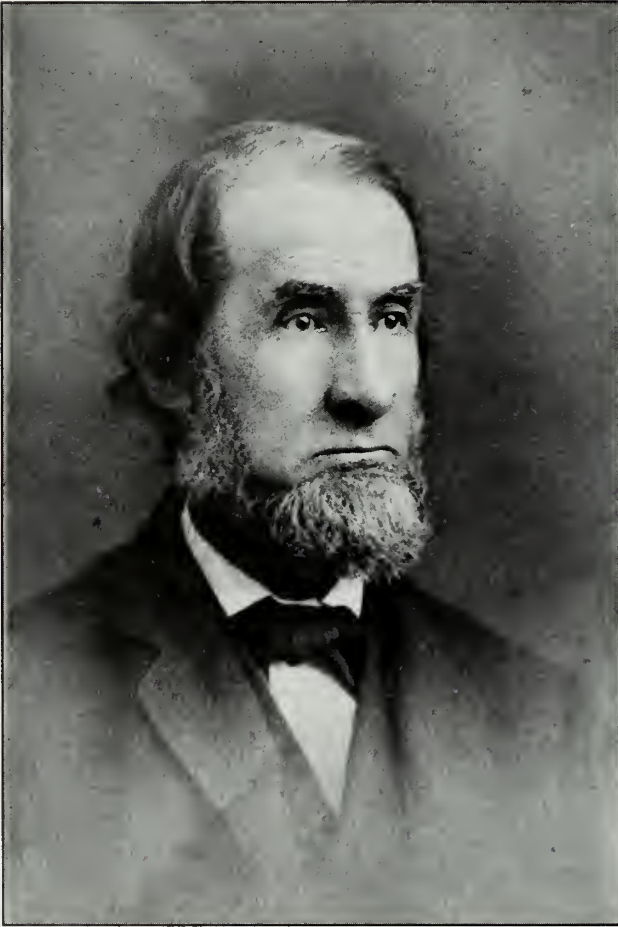
There are a number of repositories of Joseph Everett Chandler's plans, drawings and papers. The Boston Public Library retains the seventy-seven original photographs taken by Chandler for his book, *Colonial Architecture of Maryland, Pennsylvania and Virginia*. The Peabody Essex Museum in Salem, Massachu-

setts holds the diaries of John Gardner Coolidge and the plans for the restoration of the House of Seven Gables in Salem, Massachusetts. The House of Seven Gables has a Chandler plan for the garden which is followed today. The Stevens-Coolidge Place of Andover, Massachusetts retains sketches for the design of a well-house, the placement of a garden fountain; and plans for the renovation of the house and barn construction of the farmer's house. Other architectural plans are located at The Bostonian Society and the Society for the Preservation of New England Antiquities (SPNEA). The files of The Boston Athenaeum contain an unpublished paper by an unknown author which cites the importance of Chandler's restoration of the Paul Revere House, one of the earliest in this country and as such "is a story of importance to the history of the preservation movement."

Contributed by Ruthanne C. Rogers

Cleveland, Horace William Shaler
b. 1814, d. 1900.

Horace Cleveland was born in 1814 in Lancaster, Massachusetts where, as a youth, he attended an innovative school managed by his mother, Dorcas Hiller Cleveland. The school's unique curriculum emphasized landscape study and observation. A number of important personal associations from this period provided Cleveland with life-long contacts with prominent thinkers of the nineteenth century. For example, one of the early teachers at the school was George Barrell Emerson, a cousin of Ralph Waldo Emerson. Horatio Greenough, another student at the school, developed a unique set of aesthetic ideas in concert with Ralph Waldo Emerson; in brief, they argued for an organic approach to art. These ideas later influenced Cleveland in his role as a landscape designer, leading him to believe he should be as true as possible to the landscape in which he worked. As a consequence, he advocated a starkly simple and natural style of design and maintained great disdain for superfluous decoration throughout his career.



Horace William Shaler Cleveland, ca. late 1870s.
(Lancaster Massachusetts Public Library.)

In the late 1820s Cleveland moved with his family to Cuba where he learned about mulching techniques on the coffee plantations and studied the healthful effects of tropical scenery. During the 1830s he surveyed in the wild landscape of Illinois and other western states, possibly laying out a railroad line as one member of the team of civil engineers his brother, Richard, had joined in 1837. After returning from the west in the late 1830s to stay with another brother, Henry, in Jamaica Plain, Massachusetts, Cleveland became involved with a literary organization known as the "Five of Clubs" where he came to know Henry Wadsworth Longfellow. Longfellow's ideas about social responsibility influenced Cleveland's entire career. In the early 1840s Cleveland purchased Oatlands, a farm in

Burlington, New Jersey, where he set himself up as a scientific farmer. In that role he considered both practical and aesthetic issues of landscape design and published articles about pomological techniques in journals such as Andrew Jackson Downing's *The Horticulturist*.

In 1854 Cleveland moved back to Massachusetts to begin a practice in landscape and ornamental gardening with Robert Morris Copeland (1830-1874). One of their first important commissions was the design of the Sleepy Hollow Cemetery in Concord, Massachusetts where Copeland and Cleveland were employed by Ralph Waldo Emerson and the other members of the Concord Cemetery Committee. Cleveland and Copeland designed the site to be sensitive to the existing landscape. Sleepy Hollow also was conceived as a park connected to various public open spaces in the Concord community. They continued to develop their ideas about the connection of public spaces, making suggestions for a Boston park system only one year later. In 1856, as Back Bay was being filled, Cleveland and Copeland recommended that Commonwealth Avenue connect the center of Boston to public spaces on the city's periphery. In the following years Cleveland contributed to a public campaign in support of a connected system for Boston. Cleveland's 1869 publication, *The Public Grounds of Chicago: How to Give Them Character and Expression*, was as much about the public open space needs of Boston as it was about Chicago. Cleveland and Copeland dissolved their partnership sometime prior to the Civil War.

When Cleveland moved to Chicago in 1869 he used his affiliation with powerful railroad magnates in an attempt to secure work. He also formed a loose partnership with William Merchant Richardson French, a civil engineer and later founding director of the Chicago Art Institute. In general, Cleveland and French collaborated on cemetery and subdivision projects. During the 1870s Cleveland worked on Chicago's Drexell Boulevard, the South Parks, and Graceland Cemetery. His office and prized library were destroyed in the Great

Chicago Fire of 1871. In 1873 Cleveland published *Landscape Architecture as Applied to the Wants of the West*, one of the first books to fully define and develop the scope of the new profession of landscape architecture. In addition to writing many influential books and articles, Cleveland corresponded extensively with colleagues such as Frederick Law Olmsted, Sr., resulting in an active cross-pollination of ideas.

In 1883 Cleveland began work on the Minneapolis Park System, the crowning achievement of his long career. He laid out a system of connected lakes, parks, and parkways that were integral in shaping the city's development over the next several decades. After moving to Minneapolis, Minnesota in the mid-1880s he helped secure and protect the area around Minnehaha Falls, known for its poetic associations with Longfellow's *The Song of Hiawatha*. The Minneapolis Park System is today considered one of the most significant open space systems in the United States and it stands as a testament to Cleveland's carefully developed vision of civilization.

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Belgen, Theodore C. *Horace William Shaler Cleveland--Pioneer American Landscape Architect*. Minneapolis, MN: H.N. Bruce Printing Company; 1949. *This small book discusses Cleveland's career.*

Cleveland, H. W. S. *Aesthetic Development of the United Cities of St. Paul and Minneapolis*. Minneapolis, MN: A.C. Bausman; 1888. *A good indicator of Cleveland's aesthetic thinking and design philosophy, but also a successful call for the preservation of the Minnehaha Falls landscape.*

Cleveland, H. W. S. "Deforesting the Adirondacks." *The Nation* 35 (28 September 1881): 262-263. *Cleveland presents an argument for forest conservation.*

Cleveland, H. W. S. *Few Hints on Landscape Gardening in the West*. Chicago, IL: Hazlitt & Reed Printers; 1871. *Printed with William*

Merchant Richardson French's "The Relation of Engineering to Landscape Gardening," Used as a promotional piece during the 1870s and many of the major points were developed in greater detail in his 1873 book "Landscape Architecture as Applied....West."

Cleveland, H. W. S. *Few Hints on the Arrangement of Rural Cemeteries*. Chicago, IL: George K. Hazlitt & Co.; 1881. *This document, written as a promotional piece, includes several references to technical design practices and aesthetic judgment.*

Cleveland, H. W. S. "Grand Traverse Region of Michigan." *The Atlantic Monthly* 24 (August 1870): 191-195. *Promotes an area of Michigan for settlement and development.*

Cleveland, H. W. S. "Influence of Parks on Children." Paper presented by Charles Loring at the Minneapolis meeting of the American Park and Outdoor Art Association; 1898. *This paper was the last of Cleveland's career. In it he argued that parks can positively influence children's quality of life.*

Cleveland, H.W.S. "Influence on the Character of Children." In the Second Annual Report prepared for the Board of Metropolitan Park Commissioners of Providence, Rhode Island. Providence, RI: E.L. Freeman & Sons; 1906: 122.

Cleveland, H. W. S. "Landscape Gardening." *Christian Examiner* 58 (May 1855): 384-401. *Cleveland's first full article centered around his new profession and contained a detailed commentary on aesthetics.*

Cleveland, H. W. S. *Landscape Architecture as Applied to the Wants of the West with an Essay on Forest Planting on the Great Plains*. Chicago, IL: Jansen, McClurg & Co.; 1873. *A seminal work on the developing new profession of landscape architecture which received accolades from Frederick Law Olmsted, Sr., and others. It was one of the first book-length works to clearly define the scope of the new profession.*

Cleveland, H. W. S. *Landscape Architecture as Applied to the Wants of the West*. Edited by

Roy Lubove. Pittsburgh, PA: University of Pittsburgh Press; 1965. *Reprint of Cleveland's 1873 work opens with an excellent commentary by Lubove. Some of Cleveland's original language has been changed and his final essay on forest planting has been omitted.*

Cleveland, H. W. S. *Public Grounds of Chicago: How to Give Them Character and Expression.* Chicago, IL: Charles D. Lakely; 1869. *A discussion of the needs of the growing Chicago community as well as a consideration of other American cities with particular emphasis on Boston.*

Cleveland, H. W. S. *Public Parks, Radial Avenues, and Boulevards: Outline Plan of a Park System for the City of St. Paul.* St. Paul, MN: Globe Job Office; 1872. *A report to the City where Cleveland recommendeds acquisition of two large country parks.*

Cleveland, H. W. S. *Report Upon the Improvement of Roger Williams Park.* Providence, RI: J.A. & R.A. Reid, Printers to the City; 1878. *Discussion of Cleveland's design for Providence, Rhode Island park.*

Cleveland, H. W. S. *Social Life and Literature Fifty Years Ago.* Boston, MA: Cupples and Hurd; 1888. *Written as a defense of intellectual life in early nineteenth-century Salem, Massachusetts, the book received considerable criticism from Henry James. It provides an understanding of the literary ideas that shaped Cleveland's world view and aesthetic vision.*

Cleveland, H. W. S. *Suggestions for a System of Parks and Parkways for the City of Minneapolis.* Minneapolis, MN: Johnson, Smith & Harrison; 1883. *Cleveland's initial report in which he related his concept for a system of parks, connected lakes, and parkways.*

Copeland, Robert Morris and H. W. S. Cleveland. *A Few Words on the Central Park.* Boston, MA; 1856. *Concerns the many factors to be considered in the design of New York City's Central Park. The document advocates master planning and contains a number of general aesthetic references.*

Copeland, Robert Morris and H.W.S. Cleveland. "Landscape and Ornamental Gardening, A Professional Announcement." 1854. *This promotional document indicates the extensive literary connections and types of services offered by Copeland and Cleveland in 1854.*

Haglund, K. "Correspondence of H.W.S. Cleveland." In *Public Space: Environmental Awareness During the Later Nineteenth Century*, edited by P. Trowbridge. Cambridge, MA; 1975. *Discusses significant parts of Cleveland's immense correspondence.*

Haglund, Karl. "Rural Tastes, Rectangular Ideas, and the Skirmishes of H.W.S. Cleveland." *Landscape Architecture* (January 1976).

Hubbard, Theodora Kimball. "H.W.S. Cleveland: An American Pioneer in Landscape Architecture and City Planning." *Landscape Architecture* 20, no. 1 (January 1930): 92-110. *Scholarly discussion of Cleveland's work and writing.*

Luckhardt, Virginia. "Horace William Shaler Cleveland: An Overview of the Life and Work of an Early American Landscape Architect." MALA Thesis, University of Wisconsin; 1983. *History of Cleveland's life and work.*

Marshall, David. *The Jewel of Providence.* Providence, RI: The Providence Parks Department; 1987. *Illustrated history of Roger Williams Park from 1871 to 1961. Cleveland prepared the original park plan.*

McPeck, Eleanor M. "Horace W.S. Cleveland in the East, 1854-78." Frances Loeb Library, Harvard University, 1972. *This is an overview of Cleveland's early work in the east.*

Nadenicek, Daniel Joseph. "Literary Landscape of Horace Cleveland." MLA Thesis, University of Minnesota; 1991. *Establishes many of Cleveland's literary associations.*

Nadenicek, Daniel Joseph. "Nature in the City: Horace Cleveland's Aesthetic." *Landscape and Urban Planning* 26 (1993): 5-15. *Concerns the development of Cleveland's aesthetic as influenced by major figures in American literature.*

Nadenicek, Daniel Joseph. "Sleepy Hollow Cemetery: Transcendental Garden and Community Park." *Journal of the New England Garden History Society* 3 (September 1993): 8-15. Discusses Emerson's influence on Cleveland's design of Sleepy Hollow Cemetery.

Nadenicek, Daniel Joseph. "Sleepy Hollow Cemetery: Philosophy Made Substance." *Emerson Society Papers* 5, no. 1 (March 1994): 1-2. Brief discussion of Emerson's aesthetic influence on Cleveland and a description of Sleepy Hollow Cemetery.

Neckar, Lance M. "Fast-tracking Culture and Landscape: Horace William Shaler Cleveland and the Garden in the Midwest." In *Regional Gardens in the United States*. Forthcoming from Dumbarton Oaks. Explores the development of Cleveland's ideas about a regional spirit in design and their application in the Midwestern landscape.

Tishler, William H. "H.W.S. Cleveland." In *American Landscape Architecture: Designers and Places*. Washington, DC: Preservation Press; 1989. Very brief overview of Cleveland's career.

Tishler, William H. "Pioneering with Plans and Plants: H.W.S. Cleveland Brings Landscape Architecture to Wisconsin." *Transactions of the Wisconsin Academy of Sciences, Arts and Letters* (1985).

Tishler, William H. and Virginia Luckhardt. "H.W.S. Cleveland: Pioneer Landscape Architect to the Upper Midwest." *Minnesota History* 49, no. 7 (September 1985): 281-291. Overview of Cleveland's Midwestern projects.

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There is no single archive for the work of H.W.S. Cleveland. Representative works and correspondence may be found in the following holdings: The Charles Loring Papers, Minnesota Historical Society includes references to Cleveland's significant contribution to the Minneapolis Park System. The Emerson Papers, Houghton Library, Harvard, contains the hand written document

entitled, *Address to the Inhabitants of Concord at the Consecration of Sleepy Hollow* (1855). This includes an explication of the design, design intent, and aesthetic vision for the cemetery. The Jared Sparks Papers, Houghton Library, Harvard, contains correspondence between all members of the Cleveland family and Sparks. The Olmsted Papers, Library of Congress, contains correspondence between Cleveland and Olmsted. The Sleepy Hollow Collection, Public Library, Concord, Massachusetts, possess photographs and other records related to Sleepy Hollow. The William Watts Folwell Papers, Minnesota Historical Society have thirty years of correspondence between Cleveland and Folwell, while the William M. R. French Papers, Harvard Graduate School of Design, contain letters from Cleveland to French.

Contributed by Daniel J. Nadenicek, William H. Tishler, and Lance M. Neckar

Copeland, Robert Morris

b. 1830, d. 1874.

Robert Morris Copeland was born to Benjamin Franklin and Julia Fellows Copeland in Roxbury, Massachusetts in 1830. At the age of nineteen, he sailed to California during the gold rush to seek his fortune. Upon his return to the east, he attended Harvard College where he studied liberal arts. At Harvard, Copeland formed a lifelong association with Henry Wadsworth Longfellow. After graduating about 1851, Copeland became a scientific farmer at Beaver Brook Falls near Lexington, Massachusetts. He met Horace W.S. Cleveland through scientific farming connections and together they established a partnership in what they called "landscape and ornamental gardening" in 1854.

Copeland's first commission, likely prepared with Cleveland, was the State Farm at Westborough, Massachusetts. In early 1855 he delivered an address to the Concord Lyceum Series titled "The Useful and the Beautiful." That address, coupled with a number of significant personal associations, led to the

selection of Copeland and Cleveland as designers of Sleepy Hollow Cemetery in Concord, Massachusetts. Other notable projects prepared by Copeland and Cleveland during the 1850s included the Samuel Colt estate in Hartford, Connecticut (today part of Colt Park), and the Oak Grove Cemetery in Gloucester and the Wyoming Cemetery in Melrose, both located in Massachusetts.

In 1856 Copeland prevailed on his relationship with Longfellow in a failed attempt to obtain the commission for the design of Central Park. Towards this end, he and Cleveland laid out their thoughts concerning the proposed park in a pamphlet entitled "A Few Words on the Central Park." In 1857 Copeland submitted an entry in the Central Park design competition, but did not place. (It is unclear whether he submitted the design alone or with Cleveland.) Copeland wrote a book,

Country Life: A Handbook of Agriculture, Horticulture, and Landscape Gardening (1859), in which he offered both practical and aesthetic advice to rural citizens. In his writing, he particularly emphasized the concept of the regional design "picture." Copeland and Cleveland amicably dissolved their partnership at some point prior to the Civil War.

During the Civil War, Copeland attained the rank of major in the Union army and was instrumental in establishing an African-American brigade, probably the 54th Massachusetts Regiment. He was dishonorably discharged in 1862 (apparently for leaking information to the press that cast some of his superior officers in a negative light) and spent the next several years of his life clearing his name. He solicited a number of character witnesses including Ralph Waldo



Robert Morris Copeland's Plan of Oak Bluffs, Martha's Vineyard, 1871. (*City in the Woods.*)

Emerson, and even met with President Abraham Lincoln. By the late 1860s he had established a flourishing practice with projects in New York, Pennsylvania, and several New England states.

Also beginning in the 1860s Copeland began to promote his developing ideas for a Boston park system in a number of articles and editorials published in the *Boston Daily Advertiser*. (The newspaper was edited by his brother-in-law, Charles F. Dunbar.) By 1872 Copeland had developed a grand plan for a system of public open spaces which he highlighted in his 1872 publication, *The Most Beautiful City in America: Essay and Plan for the Improvement of the City of Boston*. Copeland designed hundreds of landscapes at all scales including several fine community plans such as Oak Bluffs on Martha's Vineyard. He continued to refine his design philosophy and worked to position himself to design a system of parks for Boston until he died unexpectedly in 1874. After his death his apprentice, Ernest Bowditch, tried to promote his ideas. According to his obituary, likely written by his brother-in-law, Copeland "had done much in the way of laying out and ornamenting private grounds, but his ambition was for work on a grander scale."

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Copeland, Robert Morris. *Boston Daily Advertiser* (2 December 1869). In this editorial, Copeland promotes the open space system.

Copeland, Robert Morris. *Boston Daily Advertiser* (12 March 1870). Editorial.

[Copeland, Robert Morris.] *Boston Daily Advertiser* (24 October 1873). Editorial promoting the open space system has been attributed to Copeland although it was not signed.

Copeland, Robert Morris. *Country Life: A Handbook of Agriculture, Horticulture, and Landscape Gardening*. Boston, MA: John P. Jewett and Company; 1859. Suggestions for rural citizens including landscape design ideas.

Copeland, Robert Morris and H. W. S. Cleveland. "A Few Words on the Central Park." Boston, MA; 1856. *Concerns the many factors to be considered in the design of New York City's Central Park. The document advocates master planning and contains a number of general aesthetic references.*

Copeland, Robert Morris. "From Philadelphia to Baltimore." *Lippincott's Magazine of Popular Literature and Science* 12 (July 1873): 20-32. *Description of a rail trip through Philadelphia, Pennsylvania and Baltimore, Maryland.*

Copeland, Robert Morris. "From the Potomac to the Ohio." *Lippincott's Magazine of Popular Literature and Science* 12 (October 1873): 20-32. *An account of Copeland's excursion from Baltimore, Maryland to Cincinnati, Ohio including a description of the route's scenery and history.*

Copeland, Robert Morris. "The Hedgerow." *Appleton's Journal of Popular Literature, Science and Art* 3 (9 April 1870): 410-411. *Practical advice for rural property holders about hedgerows.*

Copeland, Robert Morris and H. W. S. Cleveland. "Landscape and Ornamental Gardening, A Professional Announcement." 1854. *Promotional document indicates the extensive literary connections and types of services offered by Copeland and Cleveland.*

Copeland, Robert Morris. "Landscape Gardening and Rural Improvements, A Professional Announcement." 1868. *Promotional document illustrates Copeland's continued interest in rural life and landscape design.*

Copeland, Robert Morris. *The Most Beautiful City in America: Improvement and Plan for the Improvement of the City of Boston*. Boston, MA: Lee & Shepard; 1872. *Explanation and plan of Copeland's ideas for a system of public open space in the greater Boston area.*

Copeland, Robert Morris. *Statement of R. Morris Copeland, Asst. Adjunct and Major of*

Volunteers, Discharged from Service August 6, 1862. Boston, MA: Prentiss and Deland; 1864. Copeland's attempt to clear his name after his dishonorable discharge from the Union army.

Copeland, Robert Morris. "What a Garden Should Be." *New England Farmer* (February 1854): 87-88. *Outlines the benefits of gardening to rural citizens.*

Hough, Henry Beetle. *Martha's Vineyard, Summer Resort, 1835-1935*. Rutland, VT: Tuttle Publishing Co., Inc.; 1936. *History of Martha's Vineyard with several Copeland plans including Oak Bluffs.*

Nadenicek, Daniel Joseph. "Civilization by Design: Emerson and Landscape Architecture." In *Nineteenth Century Studies*. Forthcoming. *Emerson's influence on Copeland's design aesthetic.*

Nadenicek, Daniel Joseph. "Early Visions for a System of Connected Parks." In *Proceedings of the Linear Parks Conference*. Forthcoming. *Copeland's development of the idea of connected public open spaces beginning with the design of Sleepy Hollow Cemetery.*

Report to the Committee Under the Resolves of 1856. Boston, MA; 1857. Includes Copeland and Cleveland's suggestions for Commonwealth Avenue.

"Robert Morris Copeland." *Boston Daily Advertiser* (30 March 1874). *This obituary of Copeland may have been written by his brother-in-law, Charles F. Dunbar.*

Weiss, Ellen. *City in the Woods: The Life and Design of an American Camp Meeting on Martha's Vineyard*. New York, NY: Oxford University Press; 1987. *Outlines the camp meeting story at Martha's Vineyard and devotes part of a chapter to Copeland's design contributions.*

Weiss, Ellen. "Robert Morris Copeland's Plans for Oak Bluffs." *Journal of the Society of Architectural Historians* 34, no. 1 (March 1975): 60-66. *Detailed discussion of Copeland's design for Oak Bluffs.*

Zaitzevsky, Cynthia. *Frederick Law Olmsted and the Boston Park System*. Cambridge, MA: The Belknap Press of Harvard University Press; 1982. *Discusses Copeland's role in developing ideas about a system of connected public spaces for Boston.*

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For a discussion of holdings regarding Robert Morris Copeland see the archives discussion under H. W. S. Cleveland.

Contributed by Daniel J. Nadenicek, William H. Tishler, and Lance M. Neckar

Curtis, Will Carleton

b. 1883, d. 1969.

Will C. Curtis was born in 1883 in Schuylerville, New York. He worked for a local florist at the age of twelve, gaining an early interest in plants, and in 1912 graduated from Cornell University with a degree in landscape architecture. In the 1920s, he served as office manager for Warren H. Manning's Billerica, Massachusetts office, and was greatly influenced by the horticultural skills Manning (1860-1938) had acquired while employed with Frederick Law Olmsted's practice. During the Depression years, Curtis worked for various nurseries setting up landscapes at garden shows. He won the Gold Medal from the New York Horticultural Society in 1935 and the Bulkeley Medal from the Garden Club of America for most outstanding horticultural and educational merit for shows in Boston, New York, and Philadelphia, as well as several other similar medals throughout his career.

Most of Curtis' early projects were New England residential properties involving preservation and vernacular design traditions. For the Bette Davis Estate on Sugar Hill in Franconia, New Hampshire (1942), materials from an old barn were salvaged for the construction of a new barn in the New England tradition. Curtis set the barn into the ninety-five-acre property using a minimum of intervention--and then only to create a "natural-looking" setting. He purposely

avoided formal design for either nature itself or design ideas he found in nature, such as "balance without symmetry" and the use of curves instead of straight lines. In the unfinished manuscripts Curtis wrote for Little Brown Publishers of Boston and Macmillan Company of New York, he stated, "All design, naturalistic or otherwise, is repetition of some object or objects, and to create pleasant pictures this repetition must be harmonious...Rhythm is the most important single attribute in landscape design, real but elusive. It is the quality that gives life and joy, motion and repose. It is poetry and song."

Curtis' greatest accomplishment was the creation of Garden in the Woods, a thirty-acre botanic garden in Framingham, Massachusetts (now owned by The New England Wildflower Society). In 1930 when Curtis purchased the property, characterized by mixed evergreen and deciduous woodland and the rolling topography typical to southern New England, he used it to set up an experiment—a wildflower sanctuary protecting threatened or endangered species. In the original 1934 brochure for Garden in the Woods, Curtis described it as "a Wild Flower Sanctuary in which wild plants will be grown, their likes and dislikes discovered and the knowledge so gained eventually passed on in an effort to curb the wholesale destruction of our most beautiful natives. This is to be my contribution to conservation." He undertook many expeditions, including one to the top of Mt. Washington, to rescue these plants. Botany classes from Harvard University and other local schools, as well as Garden Clubs, used the Garden as a botanical laboratory. The Garden was not laid out in plan, but intuitively, with garden rooms, paths and steps, and even buildings placed sympathetically in the landscape. Curtis based his designs on patterns found in nature, utilizing native plant communities to create a design which deliberately appears unaffected.

In the 1960s Curtis began to suffer from ill health, but he served for five years as an advisor to Weston, Massachusetts' twenty-two-acre Hubbard Trail, a public conservation project. At the Homer Lucas



Will Carleton Curtis (left) directs Howard Stiles and co-worker during late 1930s construction of a rock garden. (New England Wild Flower Society.)

Residence, also in Weston, Curtis used similar techniques to imply that the landscape had not been modified. He even drilled out a piece of ragged ledge to plant a wild multi-trunk American linden. The client proudly boasted that there was not one blade of grass.

Until his death in 1969, Will C. Curtis helped promote education and conservation through garden tours and Garden Club lectures, and by entrusting his garden to The New England Wild Flower Preservation Society. The Society continues to offer workshops and courses and to support the preservation of Curtis' experiment.

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Curtis, Will C. "Garden in the Woods." *Popular Gardening* (May 1953): 34. Author and creator of the Garden briefly notes his past and discusses his experiments.

Curtis, Will C. "They are not Difficult . . . Cultivated Wild Flowers." *Horticulture* (January 1950): 10. A technical discussion of the propagation and care of wildflowers.

Curtis, Will C. "When Wild Flowers are Tamed." *Horticulture* (1 April 1945): 175. A technical

summary discussing how wildflowers can succeed in home gardens.

Hensel, Margaret. "The Garden in the Woods." *Horticulture* (May 1981): 47. The article concerns the inspirational qualities of the Garden and includes a discussion of Curtis' partner, Howard O. Stiles.

Lynch, John A. "Garden in the Woods." *American Forests* 76, no. 3 (March 1970): 20. One of Curtis' last interviews before his death; published shortly thereafter.

Paine Barbara B. "The New England Wildflower Society Campaigns to Preserve Garden in the Woods." *Horticulture* (October 1964): 32-35. Details Curtis' effort to save Garden in the Woods from developers.

Stiles, Howard O. "Will C. Curtis--His Life." *American Rock Garden Society Bulletin* 28, no. 2 (April 1970): 63. Obituary/biographical sketch by Curtis' partner.

Supnik, Howard Jay. "A Garden in the Woods." *Landscape Design: Journal of the Landscape Institute, England* 198 (March 1991): 15. Description and critical analysis of Curtis' landscape design methodologies.

Talcott, Richard B. "Where There is Plenty of Fun and Sometimes a Little Danger in Wild Flower Gathering." *Boston Herald* (28 April 1935). Stories of plant-rescue expeditions and how the rescued plants fit into built landscapes.

Vigderman, Patricia. "Landscaped Wildflower Wilderness." *New York Times* (20 August 1985). Interviews with the professionals who now operate the Garden in the Woods.

Woolner, Frank. "Where Nature is King." *Worcester Sunday Telegram* (17 January 1965): 8-9. Promotional Reporting on Garden in the Woods.

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The papers of Will C. Curtis are located at the New England Wildflower Society, Framing-

ham, Massachusetts. Although Curtis did not produce plans, the archives are unusually rich and include an unpublished manuscript, articles, photographs and many slides.

Contributed by Howard Jay Supnik

Dean, Ruth Bramley

b. 1889, d. 1932.

Ruth Bramley Dean was a well-known and sought-after designer of the 1920s and 1930s, as well as a prolific contributor to important home and garden periodicals. In her published articles in *The Garden Magazine*, *House and Garden*, *House Beautiful*, and *Country Life in America* she treated a wide variety of subjects including the design and installation of pools, vegetable gardens, foundation plantings, informal and formal gardens, gardens for children, and roof gardens. In her articles she discussed the relationship between house and grounds, remodeling, garden styles, and color composition. In the late 1920s she was Garden Editor for *The Delineator*, a woman's magazine published by Buttrick. She possessed a clear and opinionated literary style, punctuated by well-chosen, sometimes wry, witticisms.

Dean's comprehensive and sole volume concerning her design philosophy, *The Livable House, Its Garden* (1917), is a small, unornamented book reflecting war-time austerity. Dean exhibited remarkable consistency in her design philosophy which was clearly rooted in architectural precepts. Dean's garden designs evoked soothing images of the past, emphasizing simple, clear, and functional spatial divisions, well-chosen garden details (furniture, sculpture, paving) and a logical connection with architectural elements. She focused on detail, scale, proportion, appropriateness, seasonal effect, and reasoned planning to ensure privacy and to create a variety of ornamental yet practical outdoor living areas. Dean, like many women landscape architects, achieved prominence in the 1920s as the demand for landscaping progressed hand-in-hand with the growth of country places and suburbs.



Ruth Bramley Dean, July 1923. (*House and Garden*.)

Home and garden became refuges from the changing world; gardening emerged as a way to preserve old pre-industrial values.

Scant information exists concerning Ruth B. Dean's early life and career. Born November 1889 in Wilkes-Barre, Pennsylvania, Dean briefly attended the University of Chicago (1908-1910) before accepting employment in the office of landscape architect Jens Jensen. Jensen's use of natural materials and native plants, and his perceptive site analysis and planning clearly influenced Dean's later work. However, she strongly advocated relating the house and grounds in a clear architectonic statement, while Jensen emphasized plants.

Dean worked for a short time for cartographer Rand McNally to earn enough money to open her first office in New York City, New York, which she did in 1915. Dean



Ruth Bramley Dean's design for Bonbright Garden, Grosse Pointe, Michigan, 1929. (*House and Garden*.)

maintained an independent office next to the family residence, staffing it predominantly with women. Occasionally, she collaborated with her husband, Aymar Embury II, a noted civic and Colonial Revival architect whom she married in 1923. They had a daughter, Judith Dean, born in 1927.

Ruth Bramley Dean became a member of the American Society of Landscape Architects in 1921 and actively participated in exhibits as a member of the Architectural League of New York. In 1929 Dean became the first woman awarded the League's Gold Medal for Landscape Architecture for three gardens she designed in Grosse Pointe, Michigan. (Her practice centered around residential commissions in the New York area but she also completed occasional jobs in the Midwest.) The Grosse Pointe gardens are fine examples of small-scale residential design,

reflecting Dean's predilection for creating private garden spaces to harmoniously connect house and site. Her planting palette consisted of mixed tree and shrub plantings, using native plants whenever possible; simple color combinations; and enclosed perennial gardens. Well-chosen garden furniture and accents completed the plan.

Dean died in New York City on 27 May 1932 of heart failure.

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Dean, Ruth B. "A Connecticut Garden on Two Levels." *House and Garden* 51 (April 1927). *Illustrated with photographs. Brief captions.*

Dean, Ruth B. "Developing a One Acre Plot." *House and Garden* 56, no. 4 (October 1929). *In this article, the Bonbright Garden in Grosse Pointe, Michigan (see illustration on preceding page) serves as a case study for intelligent design of a suburban site.*

Dean, Ruth B. "The Entrance to the Small Place." *The Garden Magazine* 28 (January 1919). *A Variety of entry drives and their plantings. Illustrated.*

Dean, Ruth B. "Fences that Screen and Protect." *House and Garden* 53 (June 1928). *Discusses the importance of privacy and how to achieve it using available fencing material. Illustrated.*

Dean, Ruth B. "Fitly Furnishing the Everyday Garden." *The Garden Magazine* 39 (June 1922). *How to select seating, sun-dials, arbors, and arches in keeping with the spirit of the garden plan. Illustrated.*

Dean, Ruth B. "Flowers for Far and Near." *House and Garden* 41 (June 1922). *Importance of color and form of plants for appropriate placement in planting design. Illustrated.*

Dean, Ruth B. "Garden Walls." *Country Life in America* 27 (March 1915). *Discusses a variety of wall treatments, focusing on different materials and plantings. Illustrated.*

Dean, Ruth B. "Garden Shelters." *Country Life in America* 34 (June 1918). *Discusses the importance of garden structures in creating a livable garden. Illustrated.*

Dean, Ruth B. "The Garden of Charles Foster, Woodlawn, NY." *The Garden Magazine* 44 (February 1927). *Illustrated with photographs and sketch plan; brief captions accompany photographs.*

Dean, Ruth B. "Gardening the Water's Edge." *Country Life in America* 30 (August 1916). *Discussion of formal and natural planting of natural and artificial water features. Illustrated.*

Dean, Ruth B. "In the Country Garden." *The Garden Magazine* 33 (July 1921). *Presents the garden as an outdoor room, suitable for theatricals, dining, and relaxing. Illustrated.*

Dean, Ruth B. "Landscape Vegetable Gardening." *Country Life in America* (March 1917). *Extols the virtues of a well-planned vegetable garden. Illustrated.*

Dean, Ruth B. "Landscape Architecture on a House Top." *American Landscape Architect* 47 (May 1931). *Aspects of terrace gardening with an emphasis on architecture devices. Illustrated.*

Dean, Ruth B. "A Little Garden in Pastel." *Garden and Home Builder* 47 (June 1928). *A planting plan for a Colonial Revival garden, edged in green shrubs, planted with pastel perennials and screened with clipped trees and shrubs. Illustrated.*

Dean, Ruth B. *The Livable House, Its Garden*. *The Livable House*, vol 2. Edited by Aymar Embury, II. New York, NY: Moffat Yard and Company; 1917. *One of the first landscape design primers written by a woman professional. Illustrated.*

Dean, Ruth B. "The New Swimming Hole." *House and Garden* (April 1922). *Concerns the design and construction of natural swimming pools, modeled after Jens Jensen's stratified rock work on Midwestern estates.*

Dean, Ruth B. "Old House Under New Roofs." *Country Life in America* 32 (October 1917). Feature on remodeling, especially remodeling "antique" homes. Emphasizes continuity between old and new structures. Illustrated.

Dean, Ruth B. "Our Garden in Winter." *Country Life in America* (January 1918). Discusses the benefits of mixed planting to heighten the garden's winter effect. Illustrated.

Dean, Ruth B. "Planting for Architectural Effect." *The Architectural Forum* 35 (June 1922). An analysis of the interaction of plantings and architecture and a discussion of plants which accentuate the architectural style. Illustrated.

Dean, Ruth B. "Practical Plans for the Home Grounds." *The Garden Magazine* 22, 23 (August 1915). Series of articles by Dean contains early statements of her planting and design philosophy. Illustrated with plans and photographs.

Dean, Ruth B. "Selecting Garden Furniture that Fits." *The Garden Magazine* 25 (July 1917). A photographic essay illustrating appropriate garden accents that add to the relationship between house and garden.

Dean, Ruth B. "Solving the Intricate Problem of the Small Garden." *The Garden Magazine* 35 (May 1922). Dean's practical approach to designing a small suburban garden.

Dean, Ruth B. "The Spring Garden at the Syosset, L.I. Home of Mrs. Monroe Robinson." *The Garden Magazine* 41 (March 1925). Illustrated with brief captions accompanying plans and photographs.

Dean, Ruth B. "Treatment of the Long Narrow Lot." *The Garden Magazine* 25 (March 1917). Illustrated with plans.

Dean, Ruth B. "Tubs and Gravel." *Country Life in America* 27 (January 1915). How to best use garden features without distracting from the whole. Illustrated.

Dean, Ruth B. "Two Gardens for Two Different Sites." *House and Garden* 61 (May 1932).

Contains two designs for flower gardens, a formal fan-shaped scheme and a geometric pool. Illustrated.

House Beautiful Gardening Manual. Boston, MA: Atlantic Monthly Co.; 1926. Predominantly a "How-To" book of photos with text and two garden views attributed to Ruth Dean.

Lee, Anne. "Three Gardens at Grosse Pointe, Mich. by Ruth Dean, Landscape Architect." *Architectural Forum* 51 (October 1929). Three Michigan gardens for which Dean was awarded the Gold Medal of the Architectural League of New York.

McKenney, Margaret and E.L.D. Seymour. *Your City Garden*. New York, NY: D. Appleton-Century; 1937. Planting and construction suggestions. Frontispiece: a New York City garden designed by Dean.

McMullen, Frances D. "Ruth Dean, Landscape Architect." *The Woman's Journal* (June 1929). Interview with Ruth Dean.

Nevins, Deborah. "The Triumph of Flora: Women and the American Landscape, 1890-1935." *The Magazine Antiques* (April 1985). Pioneering article on women's involvement in horticulture and landscape design. Illustrated with photographs.

New York Times. (27 May 1932). Obituary for Dean.

Tankard, Judith B. "Women Pioneers in Landscape Design." *Radcliffe Quarterly* 79, no. 1 (March 1993): 8-11. Brief biography of Dean and other early women landscape architects.

Townsend, Reginald T., ed. *The Book of Gardens and Gardening*. Garden City, NY: Doubleday, Page and Company; 1924. Essays on Garden, many by notable landscape architects. Well illustrated. Dean's foundation planting theory including before and after illustrations with plans.

Whitehead, Russell. "Recent Work by Ruth Dean, Landscape Architect." *Architectural Record* (October 1922). Brief survey of Dean's

work in New Jersey and Long Island, including a stylistic assessment. Illustrated.

The Work of the Roman Landscape Contracting Company. New York, NY: Architectural Catalog Co.; 1925. *No text, just beautifully printed photographs. Includes two photos of the property of Mrs. Frederick Geller, Bronxville, N.Y., designed by Dean.*

Wright, Richardson Little, ed. *House and Garden's Book of Gardens.* New York, NY: Conde Naste Company; 1921. *Collection of American gardens. Includes the photo essay, "A City Back Yard Garden" attributed to Dean.*

Wright, Richardson Little, ed. and Robert S. Lemmon assoc. ed. *House and Garden's Second Book of Gardens.* New York, NY: Conde Naste; 1927. *Photographic essays of many landscape architects including "A Connecticut Garden on Two Levels" by Dean about the Draper garden in Stamford, Connecticut.*

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There is no single archive for the work of Ruth Dean. Representative works and correspondence may be found in the following holdings: The Long Island Studies Collection, Nassau County Museums, Hofstra University, Hempstead, Long Island contains the garden photographs of several Dean gardens taken by Mattie Edwards Hewitt. The Society for the Preservation of Long Island Antiquities, Setauket, New York has photographs, newspaper and magazine articles, and a detailed survey of Long Island properties, many of which contain Dean designs. Limited holdings may also be found at the Easthampton Library, Local History Collection; Easthampton Garden Club, via Garden Club of America; Guild Hall, Easthampton; Grosse Point Historical Society; Wyoming Historical and Geological Library in Wilkes-Barre, Pennsylvania; Princeton University Archives, Princeton, New Jersey (biographical information on graduates); and the University of Chicago, Office of the Registrar.

Contributed by Eve F.W. Linn

Draper, Earle Sumner
b. 1893, d. 1994.

Born in Falmouth, Massachusetts on 19 October 1893, Earle Sumner Draper graduated from the Massachusetts Agricultural College (now the University of Massachusetts) with a degree in landscape architecture. He had worked one summer with Albert Davis Taylor (1883-1951) and he aspired to work with John Nolen (1869-1937). Frank Waugh, Professor of Landscape Gardening at the Massachusetts Agricultural College, recommended Draper as "the ablest man ever turned out" by the school. On the strength of Waugh's recommendation Nolen agreed to employ Draper at his Cambridge office. After only three months Nolen dispatched him to attend to projects in Charlotte, North Carolina (such as Myers Park, one of the city's suburbs) and to the new town of Kingston, Tennessee. Draper built his own English-Tudor-Revival mansion in Myers Park; the estate featured a formal garden and oval pool accented by a statue he purchased in Italy, a cutting garden, a stable, and a stand of native woods.

After two years, Nolen's practice had grown and Draper's reputation had grown with it. In 1917 Draper started his own practice in Charlotte, becoming one of the first resident planners and landscape architects in the southern United States. In 1922 he and his wife toured Europe making sketches and taking photographs of the greatest gardens and open spaces on the continent.

One of Draper's earliest projects as an independent practitioner was Mayview Manor in Blowing Rock. (The owner, W. Alexander, presented Draper with an interesting challenge when he requested that roads at Mayview Manor, located on a mountainside, be graded shallowly enough to trot a horse; that meant no grade over six percent.) In 1924 Draper employed the concept of extending a golf course into and around residential property in his designs for Emory Wood, the High Point Country Club, and the Farmington Country Club near Charlottesville, Virginia. In total, he planned more than 300 subdivisions, college campuses, cemeteries,



Earle Sumner Draper from a group photograph of the American Society of Landscape Architects, Cleveland, Ohio, 1929. (Charles A. Birnbaum.)

estates, and parks. Draper's office prospered, employing as many as 100 people at one time with branch offices in Atlanta, Washington, D.C., and New York.

Draper also prepared plans for more than 100 new mill towns. The most famous of these was Chicopee, Georgia, built by a subsidiary of Johnson & Johnson in 1927. The master plan for Chicopee included a 4,000-acre forested greenbelt and provided for the placement of all utilities underground. Draper later recalled, "I was of the old school, the Olmsted school that said that the best and finest use of the land is the most important thing and that all developments should be keyed to the land itself."

The Great Depression of the 1930s provided him with the opportunity that began his

illustrious public career; Draper was appointed the first planner of the Tennessee Valley Authority (TVA). One of his first tasks was the development of Norris, Tennessee, a 2,000-acre greenbelt town designed to house construction workers. Because of the TVA Board's impatience to begin construction, Draper had little more than a month to prepare a village plan. In 1983, at a fiftieth anniversary celebration in Norris, Draper discussed the city's design, "We put paths in the best locations for the people to reach the points they wanted to reach. We never paid any attention to lot lines; we picked the sites for the houses that seemed best. Houses were sited usually on fairly high ground; and their relationship to the street was left to the individual. In particular, we were anxious to see that the houses would fit the countryside and not be of an exotic type. I think Norris today fits the countryside and conditions just as well as it did at the time we planned it." When the government divested itself of many such construction camps at the end of World War II, Norris was the only one that returned more than its original cost.

In addition, the policy Draper initiated of acquiring the shorelines of the TVA lakes (instead of only purchasing land up to the high water mark which was the previous policy) allowed the government to impose land-use restrictions along the lakeshores; this prevented the development of slums along the waterline and controlled pollution. Water control projects throughout the United States and the rest of the world followed the TVA's successful example.

Of all his achievements, Draper was most proud of his plan for the twenty-one-mile access road constructed between Norris and Knoxville. It was one of the first freeways; there were no curb cuts or access points along its length and a 250-foot right-of-way precluded unsightly encroachments. At a 1938 National Conference on State Parks, held in Norris, Draper argued that, "a freeway is not essentially a through express highway, nor is it solely a parkway. It embodies principles of design and aesthetic standards...Above all, a freeway is safe. 'Free'

from the normal traffic hazards so often attributable to engineering design (or lack of it)--intersections, steep grades, sharp curves, side roads, narrow bridges, and obstruction of vision."

President Franklin D. Roosevelt appointed Draper as Assistant Administrator of the Federal Housing Authority in 1940 where he directed his experience in designing low-cost housing to the needs of war workers. Draper served as Assistant Commissioner, Deputy Commissioner, and Acting Commissioner of the Federal Housing Authority until 1945 when he returned to private practice as a housing consultant. He retired in 1964.

Earle Sumner Draper joined the American Society of Landscape Architects in 1920 and served as Vice President and Director; he was elected Fellow in 1927. He was also Vice President and Director of the American Planning and Civic Association, President of the American Institute of Planners, and a founding member and first Executive Director of the American Society of Planning Officials (now the American Planning Association). In addition, he served on the Board of Governors of the National Association of Housing Officials. Draper was awarded an honorary PhD by his *alma mater* in 1950. He died on 1 July 1994 at his home in Vero Beach, Florida at the age of 100.

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Aguar, Charles E. *In Search of Excellence in Community Design: A Conversation with Earle S. Draper, Pioneer Town Planner of the Southeast*. Unpublished biography, University of Georgia, Athens, Georgia; 1985. Charles Aguar, AICP, of the University of Georgia in Athens prepared this biography of Draper in the course of video-taping a documentary tribute to him. Aguar visited extensively with Draper in his home and had access to personal materials such as family albums, memorabilia, and photographs Draper took of gardens and plazas in Europe. The account includes discussions of the master plans for Memphis State University, the Georgetown estate of Mrs. Robert Todd Lincoln, the United

States Marine Veterans Hospital in Baltimore, Maryland, and the mill town of Chicopee, Georgia. Detailed information concerning Draper's years with the Tennessee Valley Authority is particularly useful.

Carlson, Floyd A. "Discussion." In *Proceedings, The Annual National Planning Conference, ASPO*. 1942: 156. Relates the experiences of the Harrisburg Regional Planning Commission which retained E.S. Draper Associates as a consultant.

Draper, Earle S. "A Modern French Suburban Estate, Near Paris." *Landscape Architecture Quarterly* (April 1927). Draper's first article for *"Landscape Architecture Quarterly"*. Illustrated with sketches and photographs from Draper's 1922 trip to Europe.

Draper, Earle S. "New Developments in the Planning Field Bearing on Problems of Municipal Planning." *American Planning and Civic Annual, Proceedings of the National Conference on National Parks, Washington, D.C., January 1938; The National Conference on State Parks, Norris, Tennessee, May 1938; and the National Conference on Planning, Minneapolis, Minnesota, June 1938*. 1938: 156. This paper points to the need to address the consequences of Americans' new mobility in city planning.

Draper, Earle S. "Parkways and Freeways." *American Planning and Civic Annual, Proceedings of the National Conference on National Parks, Washington, D.C. January 1938; The National Conference on State Parks, Norris, Tennessee, May 1938; and the National Conference on Planning, Minneapolis, Minnesota, June 1938*. 1938: 156. Presented with the Director, Department of Regional Planning Studies, Tennessee Valley Authority, this paper sets forth the concept of a freeway as realized in the road Draper designed between Norris and Knoxville.

Draper, Earle S. "Time is of the Essence--in Planning." *Proceedings, The Annual National Planning Conference, ASPO*. 1941. As Assistant Administrator of the Federal Housing Administration, Draper asserts that timing is

crucial in advance planning and that the gap between planning and actual construction must be closed.

Draper, Earle S. "Where City and County Meet." *New Horizons in Planning: Proceedings, The Annual National Planning Conference, ASPO*. Detroit, MI; 1941. Addresses the growth of urban areas and the need for collaboration of city, county, and state and the problems inherent in the diffusion of manufacturing, dwelling, retailing, and recreation facilities.

Huggins, Koleen Haire. "Town Planning in the New South: The Work of Earle S. Draper 1915-1933." Paper presented at the Citadel Conference on the New South. Charleston, SC; 1978. This paper focused primarily on the Draper office's plans for mill towns.

Kratt, Mary Norton and Thomas W. Hanchett. *Legacy: The Myers Park Story*. Charlotte, NC: Myers Park Foundation; 1986. An account of the development of Myers Park, a suburb of Charlotte, North Carolina. This publication describes Myers Park's beginnings under John Nolen, documents the way Draper came under Nolen's auspices and assumed responsibility for the project, discusses James B. Duke's increasing involvement in the South and how that led him to acquire a home in Myers Park and begin a professional relationship with Draper, and chronicles the final development of the project including the construction of Draper's own English Tudor Revival mansion on Queens Road. Of particular interest, the account details the way Draper's contributions frequently departed from Nolen's original plans.

Milford Daily News (5 June 1950). This citation of Draper lauds his accomplishments.

"Notes: Diary of Events." *Landscape Architecture* 31, no. 1 (October 1940): 29. Announcement of Hubbard's appointment as planning adviser on staff of Earle S. Draper of Federal Housing Administration.

Tennessee Valley Authority, Department of Regional Planning Studies. *The Scenic Resources of the Tennessee Valley, A*

Descriptive and Pictorial Inventory. Washington, DC: U.S. Government Printing Office; 1938. As the Director of the Department of Regional Planning Studies for the TVA, Draper oversaw preparation of this report. Surveys undertaken between 1934 and 1937 were incorporated into the document which author Charles Aguar calls "the classical model for conducting large-scale studies of scenic/recreational opportunities." Clearly, it is the methodology employed by the NPS Recreation Resource Planning Division and its successor the Bureau of Outdoor Recreation in the years following. The document presents a thorough discussion of recreation and land use and the best ways to serve the needs of both. It also recommends that, as driving has become a form of recreation, attention be paid to scenic beauty and interest in laying out highways. The most interesting part of the report, in addition to its methodology, is the appendix, a treatise on "Nonurban Outdoor Recreation--An Analysis of its Functions, Forms, and Types of Areas."

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Cornell University maintains original papers by Earle Draper including plans, correspondence and scrapbooks, while Duke University has a collection of clippings and news articles. Personal papers remain with family members.

Contributed by Frank B. Burggraf

Eliot, Charles

b. 1859, d. 1897.

Charles Eliot was born in 1859 in Cambridge, Massachusetts where he also received his education. He was a landscape architect in private practice from 1887 until his death from spinal meningitis in the spring of 1897. His reputation rests on two key accomplishments. First, he was the leading agent in the 1891 establishment of Massachusetts' Trustees of Public Reservations, the first state-wide organization for the conservation of natural areas and the preservation of historic sites in the private sector. It became a model for subsequent



Portrait of **Charles Eliot**, ca. 1895. (Carola Eliot Goriansky Family.)

efforts such as the National Trust in Great Britain and, ultimately, the National Trust in the United States. Second, Eliot served as the landscape architect for the Boston Metropolitan Park System, the first regional landscape authority in the United States.

Eliot was the son of Charles W. Eliot, the president of Harvard University for four decades. Eliot developed an intimate love of nature in his hikes through the Boston area as a boy and the summers he spent sailing with his family along the coast of Maine. As a student at Harvard, he formed the Champlain Society, a group of undergraduates who spent two summers camping and recording the natural history of Mount Desert Island in Maine. Eliot graduated *cum laude* with a Bachelor of Arts in June 1882.

In October 1882, Eliot enrolled in courses at the Bussey Institute, the Department of Agriculture and Horticulture at Harvard. Faced with a vacuum of graduate institutions offering degrees in landscape architecture in the United States, he used the Bussey Institute as a substitute, attending courses in agricultural chemistry, horticulture, applied zoology, applied botany, applied entomology, farm management, and topographical surveying. He interrupted his course of study in April 1883 to accept an internship in the office of Frederick Law Olmsted, Sr. With Olmsted, he worked on a wide range of projects including the Boston Municipal Park System and the Arnold Arboretum. He returned to the Bussey Institute briefly in 1885. From the fall of 1885 through the end of 1886, Eliot traveled and studied independently in Europe, reading the literature of landscape architecture and gardening, and visiting private estates, public parks, and the offices of landscape architects from England to Italy to Russia.

Upon his return, he began a career as a writer on landscape issues for the professional and the popular press. A prolific writer, Eliot's articles encompassed subjects including horticulture, landscape preservation, landscape history, landscape literature, and professional practice. In his frequent contri-

butions to *Garden and Forest*, he began to devise schemes for the preservation and management of landscapes of natural, scenic, or historic significance. In one article, "The Waverly Oaks" (March 1890), he advocated "an incorporated association, composed of citizens of all Boston towns, and empowered by the State to hold small and well-distributed parcels of land free of taxes, just as the Public Library holds books and the Art Museum pictures--for the use and enjoyment of the public." These preservation and management schemes culminated in the development of the Trustees of Public Reservations in 1891 and the Boston Metropolitan Park Commission in 1893.

In addition to his writing career, Eliot opened his own landscape practice. His important early commissions included the Longfellow Memorial Park (1887) in Cambridge and the White Park (1890) in Concord, New Hampshire where he began to work out his philosophy of landscape design and landscape conservation. He was very interested in landscape history and was sensitive to the inherent character of the natural conditions and human use of any potential design site.

Early in 1893 Eliot formed a partnership with Frederick Law Olmsted, Jr. and John Charles Olmsted. From that year until his death, he focused on the rapid advancement of the Boston Metropolitan Park System and the Cambridge Municipal Park System. His idea for a regional plan incorporated diverse landscape types such as ocean beach, harbor islands, tidal estuaries, woodland reservations, and public playgrounds. Eliot dealt with planning as much as landscape design. His premature death in 1897 motivated the establishment of an academic program in landscape architecture at Harvard, out of which grew the profession of regional planning.

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Child, Stephen. "Civic Centers and the Grouping of Public Buildings, with a Suggestion for Boston." *Journal of the Association of Engineering Societies* 40, no. 1

(1908): 1-21. *Child presents an elaborate and comprehensive developmental plan for a civic center in Boston, based in part on earlier work by Eliot. Child illustrates his ideas with examples from American and European cities.*

Child, Stephen. "Landscape Architecture." *American Architect and Building News* 85 (1904): 76-78. *Child discusses landscape architecture as a career, referring to Frederick Law Olmsted, Jr., Humphry Repton, and Charles Eliot. He states that the fundamental purpose of landscape architecture is to determine the "genius of a place." Same as 1904 article of the same title in "Journal of the Association of Engineering Societies."*

Child, Stephen. "Restricted Traffic District Proposed." *The American City* 36, no. 4 (1927): 507-510. *Child's schematic plan for restricting traffic in city cores. He notes that this proposal is an adaptation of an earlier idea of Charles W. Eliot.*

Eliot, Charles. "Fine Scenery Profitable." In *Board of Metropolitan Park Commissioners. Board of Metropolitan Park Commissioners Second Annual Report*. Providence, RI: E.L. Freeman and Sons; 1906. *Addresses problems in Metropolitan District which demand action. Many plans and photographs.*

Eliot, Charles. *Vegetation and Scenery in the Metropolitan Reservations of Boston. A Forestry Report Written by Charles Eliot and Presented to the Metropolitan Park Commission February 15, 1897 by Olmsted, Olmsted and Eliot*. Boston, MA: Lamson, Wolfe and Company; 1898. *Eliot's analysis of the natural history of the park system and recommendations for maintenance and improvement of the park properties. This report was published after Eliot's death.*

Eliot, Charles. "The Waverley Oaks." *Garden and Forest* (March 1890). *This is the initial description of Eliot's plans for the Trustees of Reservations and for the Metropolitan Park Commission.*

Eliot, Charles W. *Charles Eliot, Landscape Architect...* Boston, MA: Houghton Mifflin and

Company; 1902. *A comprehensive anthology of Eliot's writings annotated as a biography by his father. Illustrated.*

Morgan, Keith N. "Held in Trust: Charles Eliot's Vision for the New England Landscape." *National Association for Olmsted Parks Workbook* 1 (1991). *A biographical sketch of Charles Eliot and a discussion of the forces that influenced his work.*

Newton, Norman. *Design on the Land: The Development of Landscape Architecture*. Cambridge, MA: The Belknap Press of Harvard University Press; 1971. *This comprehensive overview of the landscape architecture profession includes a section analyzing the process and products of the Metropolitan Park Commission.*

Report of the Board of the Boston Metropolitan Park Commissioners. House No. 150. Boston, MA: Commonwealth of Massachusetts; 1893. *The first Metropolitan Park Commission Report containing a proposal for the park system.*

Scudder, Winthrop S. *The Longfellow Memorial Association, 1822-1922, An Historical Sketch*. Cambridge, MA; 1922. *A discussion of the Association and Longfellow Park in Cambridge, with reference to Charles Eliot's initial landscape design and Paul Frost's redesign. Illustrated with two photographs by Frost.*

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Materials related to Charles Eliot may be found in three locations: The first, the Charles Eliot Papers, Special Collection, Frances Loeb Library, Graduate School of Design, Harvard University, Cambridge, Massachusetts manages the major collection of Eliot material in a public repository, including professional and personal correspondence, diaries, and a small amount of graphic material. An equally large collection of Eliot papers is still held by his descendants. The Olmsted, Olmsted & Eliot Papers, Frederick Law Olmsted National Historic Site, Brookline, Massachusetts contains the graphic and photographic evidence for projects that Eliot

worked on after he joined the partnership with the Olmsted office. The Olmsted, Olmsted, & Eliot Papers, Frederick Law Olmsted Papers, Manuscript Division, Library of Congress Collection contains the correspondence, memoranda, reports, and daybooks for projects that Eliot worked on after he formed a partnership with the Olmsted office.

Contributed by Keith Morgan

Ellwanger, George

b. 1816, d. 1906.

Born on 2 December 1816 in Gross-Heppach, the Kingdom of Wurttemberg, Germany, George Ellwanger grew up working in the vineyards on the southern slopes of the Remsthal. Recognizing the impossibility of a career in his impoverished homeland, he indentured himself, at the age of fourteen, to a leading horticultural firm in Stuttgart in order to learn the nursery and florist trade. After reading glowing stories about America in newspapers, he set out in 1835 to join relatives in Tiffin, Ohio south of Sandusky. The Erie Canal boat on which he had booked passage stopped briefly in Rochester, New York to unload freight. The city and the surrounding rich vegetation impressed Ellwanger, who took his first opportunity to return there in September 1835.

When George Ellwanger arrived at his new home, he spoke little English, but quickly found employment through the German community. By the spring of 1836 he was working for Reynolds and Bateham, Rochester's leading nursery and seed business. In the spring of 1838, when William Reynolds and Michael Bateham dissolved their partnership, Ellwanger bought their greenhouses and seed business. In 1839 he purchased eight acres on Mount Hope Avenue where he moved the greenhouses. He planted an orchard of specimen fruit trees acquired from a Mr. Kennock of Newton, Massachusetts who had collected them the previous year in Europe. The specimen orchard proved invaluable, as it allowed

Ellwanger and Patrick Barry, who joined him in his business in 1840, to gain knowledge of various trees and fruits and provided stock from which to propagate additional plants.

Barry, Patrick

b. 1816, d. 1890.

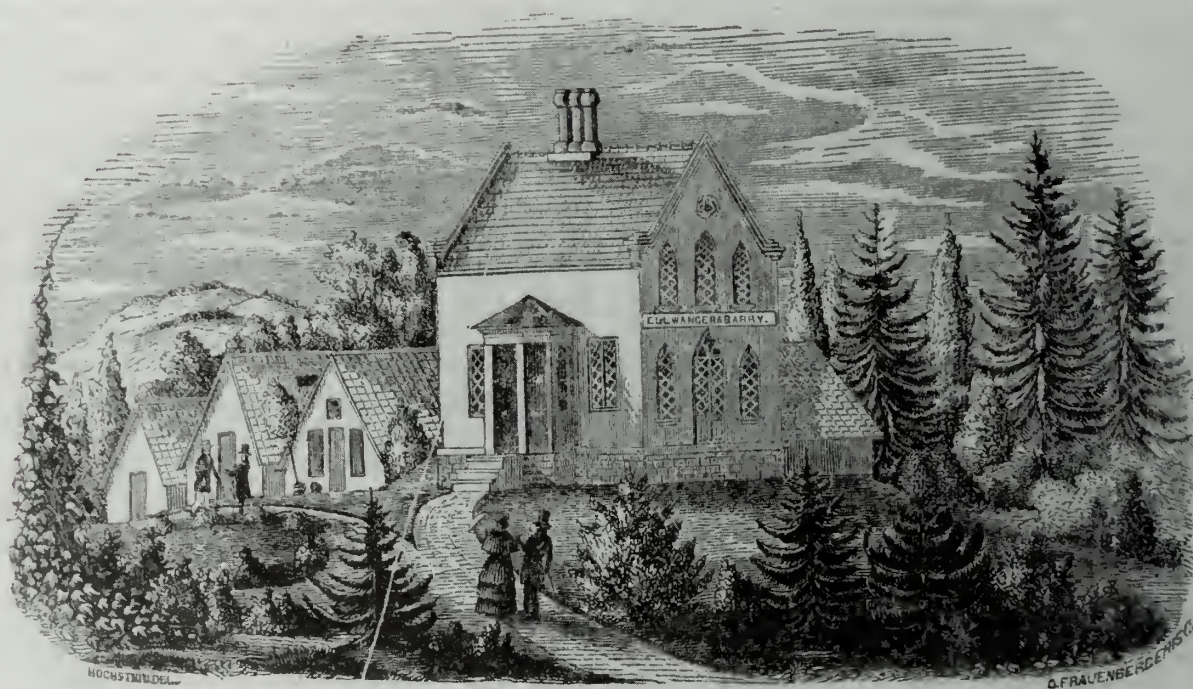
Born the son of a tenant farmer on 24 May 1816 near Belfast, Ireland, Patrick Barry showed an aptitude for learning. At the age of eighteen he was given charge of one of the national public schools, where he taught for two years before embarking for the New World. In Flushing, New York, he found employment as a clerk in William Prince's Linnaean Botanic Garden. Established in 1737, Prince's Linnaean Botanic Garden was the first large commercial nursery operation in the New World; it became a leader in improving horticultural methods. In 1840 Patrick Barry arranged with Michael Bateham to engage in the seed business in Rochester, New York, where he met George Ellwanger. Barry and Ellwanger quickly discovered common interests, entered a partnership, and established a fraternal bond that flourished until Barry's death in 1890.

The Ellwanger and Barry Mount Hope Nurseries

Among the pioneer horticulturalists of the nineteenth century, George Ellwanger and Patrick Barry were instrumental in disseminating knowledge of fruit culture and in establishing pomology as a scientific enterprise. In 1840 Patrick Barry came to Mount Hope Nurseries, established in 1838 by George Ellwanger, with little knowledge of horticulture, but significant experience in business operations. Barry had no money to invest, but Prince's Linnaean Botanic Garden owed him a few hundred dollars in back pay which was remitted in plants and trees. Patrick Barry proved a quick study in the art of growing plants and trees. By the mid-1840s the nursery had been expanded to twenty acres. Ellwanger and Barry proceeded to test nearly every variety of fruit that would grow in the climate and soils of the Mount Hope Nursery. Their grounds became a school and

No. 2.

ELLWANGER & BARRY'S
DESCRIPTIVE CATALOGUE



OF
ORNAMENTAL TREES AND SHRUBS,
ROSES,
FLOWERING PLANTS,
&c., &c., &c.

1863.

George Ellwanger and Patrick Barry. Frontispiece from *Ellwanger & Barry's Descriptive Catalogue of Ornamental Trees and Shrubs, Roses, Flowering Plants...* 1863. (Personal Collection)

Although both men were proficient in all areas of nursery operations, Patrick Barry specialized in fruit culture while George Ellwanger specialized in ornamental plant varieties. Beginning in 1845, Ellwanger and Barry made regular trips to Europe in search of nursery stock.

Patrick Barry became horticulture editor of the *Genesee Farmer* with the January 1845 issue and continued in that capacity through 1852. He became friends with Andrew Jackson Downing (1815-1852) who was, at the time, editor of *The Horticulturalist*, and *Journal of Rural Art and Rural Taste*. Downing's influence on Ellwanger and Barry is evidenced by the architecture of the Mount Hope Nursery buildings. For example, the nursery offices exhibited the organic Gothic style advocated by Downing and were designed by Downing's

collaborator in rural architecture design, Alexander Jackson Davis. Barry replaced Downing as editor of *The Horticulturalist* when local seedsman James Vick, Jr. purchased the journal and moved it to Rochester. He served as horticulture editor from January 1853 through June 1855 contributing numerous articles on a wide variety of subjects including fruit culture, perennials, and ornamental trees. His editorial contributions reflected his practical experience as an active nurseryman and frequently referred to Mount Hope Nurseries.

Although Barry's contributions as editor of influential nineteenth-century journals are significant, he is chiefly remembered for two other works. *The Fruit Garden*, which he wrote in only three months during the winter of 1851, was a guide that explained the phys-



George Ellwanger and **Patrick Barry** (second and third from the right). American Pomological Society excursion to California. Left to right: Mrs. Clark, Mrs. Downing, Charles Downing, Mr. Clark, Miss Clark, Mrs. Wilder, Marshall P. Wilder, Miss Wilder, Patrick Barry, George Ellwanger, Mrs. Ellwanger. (Rush Rees Library, University of Rochester.)

iology of fruit trees, how to plant, how to prune, and how to train them, and provided instruction for laying out and arranging orchards and gardens; the book remained in print until 1915. Barry also compiled *A Catalogue of Fruits for Cultivation in the United States and Canadas in Two Divisions* which was published in 1862. Prepared for the American Pomological Society, the *Catalogue* was regarded as the authoritative source on fruit varieties for the remainder of the nineteenth century. A much-soiled copy hung by a cord at the Mount Hope Nurseries, available for ready reference.

Both Ellwanger and Barry were important figures in the establishment and subsequent growth of pomology as a profession in the United States. In a letter published in *The American Horticulturist* in 1886, Marshall P. Wilder, President of the American Pomological Society, cited George Ellwanger among the Society's most distinguished members. Patrick Barry was one of the first secretaries of the American Congress of Fruit Growers, established in 1848, which developed into the American Pomological Society in 1852. Barry served as chairman of the General Fruit Committee and, in Wilder's declining years, presided over meetings as Vice President. Barry's preeminence as a pomologist was recognized in an invitation from Yale University to deliver two lectures in the Sheffield Scientific School in 1860.

In mid-life Patrick Barry shifted his considerable energies and knowledge of horticulture from print to the activities of the Western New York Horticultural Society. He became President in 1864 and remained in that role almost continuously until his death. He explained his feelings in his presidential address in 1879, "Agricultural and horticultural books and journals are good and no intelligent cultivator can dispense with them; but these word of mouth teachings, which meetings like ours furnish, are more effectual." Barry had served on the Executive Committee and as General Chairman of the County Orchard Committee from the Society's founding in 1855. As President, he initiated the practice of an annual address to the

membership. These communications provide valuable insight into changes in horticulture during the late-nineteenth century.

In 1881 Barry enthusiastically endorsed plans to establish the New York State Agricultural Experiment Station in Geneva, New York. He firmly believed that research into new methods would provide New York State fruit growers with a competitive edge against the western growers who were using the new railroad connections to access eastern markets. Barry was named as a member to the original Board of Control, and provided expert advice on establishing orchard varieties for fruit testing. The Mount Hope Nurseries supplied many of the grafts for the eighty-four varieties of apple and six varieties of crabapple that were set on existing trees.

Ellwanger channelled his energies into building and perfecting the Mount Hope Nurseries operations and plant collections. He took pride in seeing the new western orchards planted in trees that he had propagated and in winning prizes for their perfect fruits. During fifty years of harmonious friendship and partnership, Ellwanger chose to disseminate their learning through plants, while Barry chose to disseminate that knowledge through writing.

William Crawford Barry, the eldest of Patrick Barry's eight children, became a prominent nurseryman in his own right. On his father's death in 1890 he joined George Ellwanger in full partnership, becoming President of Mount Hope Nurseries in 1900. Henry Brooks Ellwanger was the only one of George Ellwanger's four sons to develop an interest in horticulture; he wrote one book, *The Rose*, in 1882. Following George Ellwanger's death in 1906, the Mount Hope Nurseries continued to operate under William Crawford Barry until two years after his death in 1916. In 1918 the nursery was closed and superseded by the Ellwanger and Barry Realty Company.

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Barry, Patrick. *A Catalogue of Fruits for Cultivation in the United States and Canadas*.

Rochester, NY: Book and Job Press of Benton & Andrews; 1862. Compiled under the direction of the American Pomological Society with the assistance of state and district committees, this catalogue provides one of the first standardized listings of named varieties and indicates their suitability for cultivation in different localities.

Barry, Patrick. *The Fruit Garden*. New York, NY: Charles Scribner; 1851. A complete guide for the gardener and orchardist, covering topics such as general principles of fruit tree physiology, propagation, pruning and manuring, and descriptions of select varieties.

Barry, Patrick. "Horticulture in Western New York." *Transactions of the New York Agricultural Society* 3 (1843). In this early article Barry sets out some of the themes that recur in his later work, including the lack of system in the nomenclature of apples, the trend toward diversification of fruit varieties, the explosion of fruit tree nurseries, the growing importance of ornamentals as an element of urban and rural beautification, and the regrettable lack of a society to promote horticultural interests.

Barry, Patrick. "Horticulture." *Genessee Farmer* 6, no. 1 (1845). This is Barry's inaugural as horticulture editor of the journal. He promises to provide practical information on the culture of garden fruits, culinary vegetables, and ornamental gardening, and he extols the psychological and social benefits of including ornamentals in home gardens. Includes a critical evaluation of the Reverend Henry Ward Beecher on the pear blight from experience with pear tree culture at Mount Hope Nurseries.

Barry, Patrick. "The Present and Future of American Horticulture." *The Horticulturist, A Journal of Rural Art and Rural Taste* 3, no. 1 (1853). This is Barry's inaugural essay as editor of the journal. Barry notes the proliferation of commercial fruit production and the establishment of the American Pomological Society as evidence of the rapid advancement of pomology in the United States. He discusses the healthful benefits of culinary

vegetables, the growing popularity of cottage and villa gardening, the effects of the expansion of ornamental departments in nurseries across the country, and the twelve best deciduous tree varieties for lawns and streets.

Creek, Alma Burner. "A Business Library for Ellwanger and Barry." *The University of Rochester Library Bulletin* 35 (1982). A guide to the Ellwanger and Barry Horticultural Library in the collections of the Department of Rare Books and Archives, University of Rochester Library, Rochester, New York.

Creek, Alma Burner. "A Family Story: The Ellwangers and Barrys." *The University of Rochester Library Bulletin* 35 (1982). Biographical sketch of the Ellwanger and Barry families.

Doell, Christine Klim. "Verdant Frames: Plant Portraits from the Ellwanger and Barry Collection." *The University of Rochester Library Bulletin* 39 (1986). An overview of the landscape and garden photographs in the Ellwanger and Barry Company papers in the Department of Rare Books and Archives, University of Rochester Library, Rochester, New York. Doell regards these as "some of the finest period photographs of nineteenth-century gardens in New York State."

Ellwanger, George. "Shrubbery." *The American Horticulturist* 1, no. 11 (1886). Lists ornamental trees, hardy evergreens, and ornamental shrubs for planting around residences noting which plants are appropriate for large or small properties.

Ellwanger, H. B. [Henry Brooks]. *The Rose*. New York, NY: Dodd, Mead & Company, Publishers; 1882. A brief but thorough guide to rose culture from planting to exhibition. This volume is notable for its evaluation of 70 different "raisers" for the period 1830 to 1880, and its listing of 956 named varieties.

Grosso, Diane Holahan. "From Genessee to the World." *The University of Rochester Library Bulletin* (1982). A description of the Ellwanger and Barry Mount Hope Nurseries based on materials located in the collections of the Department of Rare Books and Archives,

University of Rochester Library, Rochester, New York.

Landmark Society of Western New York. "The History of the Ellwanger and Barry Nurseries." 1985. *One of three papers about Ellwanger and Barry compiled by the Society. Discusses the formation of the Mount Hope nursery.*

Landmark Society of Western New York. "An Introduction to the Ellwanger and Barry Legacy." 1985. *The first in a series of three papers about Ellwanger and Barry compiled by the Society. This article discusses Ellwanger's life history.*

Landmark Society of Western New York. "The Private Garden of George Ellwanger." 1985. *One of three papers about Ellwanger and Barry compiled by the Society.*

McKelvey Blake. "The Flower City: Center of Nurseries and Fruit Orchards." *The Rochester Historical Society Publications* 18, no. 2 (1940). *A comprehensive history of the Rochester, New York nursery industry, focusing on George Ellwanger, Patrick Barry, and the Mount Hope Nurseries.*

McKelvey Blake. "The Garden of the Genessee." *The Rochester Historical Society Publications* (1940). *Popular account of the nineteenth-century nursery industry in Rochester, New York includes the only published version of George Ellwanger's autobiography.*

Smith, Susan Sutton. "The American Dream on Mt. Hope: Nineteenth-Century Building by Ellwanger and Barry." *The University of Rochester Library Bulletin* 35 (1982). *The architectural history of six buildings erected by Patrick Barry along Mount Hope Avenue between 1854 and 1871 including the Gothic Revival nursery office, Barry's Italianate villa, and four Gothic cottages.*

Steward, Natalie Byrd Epps. "George Ellwanger and Patrick Barry, Romantic Builders." Master's Thesis, University of Rochester, Rochester, New York. 1985. *This thesis details the historical connection between George*

Ellwanger and Patrick Barry with: Andrew Jackson Downing and Alexander Jackson Davis, the influence of Downing and Davis on the architecture of the Mount Hope Nurseries office, the homes of Ellwanger and Barry, and four Gothic cottages along Mount Hope Avenue, Rochester, New York.

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The Ellwanger and Barry Horticultural Library has been deposited in the Department of Rare Books, Manuscripts and Archives, Rush Rhees Library, University of Rochester. This was the working library of the Mount Hope Nurseries and the real estate company that succeeded it. Materials range from volumes on fruit growing, ornamentals, architecture, park development, manure, and horse doctoring, to ledgers of business operations. There are over 560 titles in 1,600 volumes.

Contributed by Paul Grebinger and
Ellen Grebinger

Ely, Helena Rutherford
b. 1858, d. 1920.

In 1903, Helena Rutherford Ely wrote her first book, *A Woman's Hardy Garden*, which became one of the most influential garden books of its time. Its influence derives from its role as a catalyst for the great interest in gardens that developed in this country around 1900, an interest that stimulated the advance of landscape architecture as a profession in the first three decades of the twentieth century. The demand for gardens increased exponentially as a result of books such as Ely's and the young profession saw concomitant growth.

Born in New Jersey, Helena Rutherford attended Brooke Hall in Media, Pennsylvania. In 1880 she married Alfred Ely, and Meadowburn Farm near Warwick, New York became their summer residence. Ely developed an interest in gardening but soon tired of Victorian garden design and plant material. She admired instead the hardy perennials she saw in the dooryards of neigh-



Helena Rutherford Ely. Detail from portrait by Joel J. Levitt, published with the permission of Richard Meade. (Virginia Lopez Begg.)

boring farmers. Ely relied on the books of William Robinson for descriptive information but British cultural directions proved useless. She began to experiment with perennials and her results were so successful that she received frequent requests for information from other amateur gardeners. Her first book was a response to these requests.

The reaction to *A Woman's Hardy Garden* was swift and long-lasting. It was widely hailed by newspapers such as *The New York Times* and the major literary magazines. When the book first appeared, one important reviewer summed up the thoughts of many. After recounting the disappointing horticultural results experienced by a friend who had been reading Gertrude Jekyll, the reviewer wrote, "At last we have...an American book, by an American woman, about an American gar-



The decorated cover of the first edition of **Helena Rutherford Ely's** landmark book, published in 1903. (Virginia Lopez Begg.)

den." The testimony of many other writers throughout the pre-World War II era supports this initial reaction. References to Ely's seminal role occur frequently in both contemporary magazine articles and books. *A Woman's Hardy Garden* went through sixteen printings in its first decade and remained in print into the 1930s. Helena Rutherford Ely extended her influence with two more books, several magazine articles, and her activities with the Garden Club of America, of which she was a founder and early officer.

Although *A Woman's Hardy Garden* and its sequels, *Another Hardy Garden Book* (1905) and *The Practical Flower Garden* (1911), are simple and almost naive by current standards, their impact on American gardens of the early twentieth century should not be underestimated. That impact was threefold.

First, Helena Rutherford Ely's books were the first written by an amateur using her own experience to give clear directions on how to make a perennial garden. As such, they helped to sound the death knell of Victorian garden styles, such as the bedding out of annuals and displays of tropical foliage, and to create a boom in perennial gardens that lasted until World War II.

Second, Ely's established social position gave permission to many to physically work in the garden themselves, a behavior uncommon among the middle and upper classes in the Victorian era, just ending. In the nineteenth century, the physical work of gardening had become the province of hired help. Such work, for so long necessary to mere survival, signified lower social and economic status to the increasingly prosperous Victorians. Simultaneously, large numbers of immigrants entered the country and, eager for any kind of work, provided a ready source of cheap labor. Thus Ely's credentials as a descendent of one of New Jersey's most prominent families and as the wife of a New York attorney helped to make physical labor acceptable to many of her readers and to create a significant social change. This too encouraged the tremendous growth in amateur gardening from 1900 to 1940.

Finally, Ely's gender, to which she alludes in the title of her book, encouraged many other women to begin to garden. Ely's books thus played an important role in the rapid spread of garden interest among women early in this century. This interest had far-reaching effects as gardening in America came to have a distinctly female cast, a phenomenon often commented on by observers in that era.

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Ely, Helena Rutherford. *Another Hardy Garden Book*. New York, NY: Macmillan; 1905. *Sequel to "A Woman's Hardy Garden" and written in the same personal style. Eight chapters discuss flowers, fruit, vegetables, trees, and shrubs with discursive charm. Another simple, non-intimidating account, based on Ely's practical experience. The forty-nine black and*

white photographs were taken in her garden. Illustrated by Professor Charles F. Chandler.

Ely, Helena Rutherford. *The Practical Flower Garden*. New York, NY: Macmillan; 1911. *This is really two books in one. The first six chapters are based on Ely's garden and cover a variety of topics: color schemes in the flower garden, raising plants from seed, fertilizers and pest remedies, and the place of the terrace in the garden. A lengthy seventh chapter discusses "The Wild Garden" in general and then describes a friend's garden of native plants in Connecticut. A final section, printed on glossy paper, lists and describes plants Ely has grown successfully. The book includes eight color plates, twenty-four full-page black and white photographs, and sixty-two black and white illustrations of plants within the text of the final section. Illustrated by Professor Charles F. Chandler.*

Ely, Helena Rutherford. *A Woman's Hardy Garden*. New York, NY: Macmillan; 1903. *Ely's best known book. Sixteen chapters on how to make a flower garden. Emphasizes hardy perennials but includes annuals and shrubs. Basic cultural directions for the beginner. Illustrated with forty-nine black and white photographs of plants Ely grew and of her garden. Written in a confiding and conversational style that attracted thousands of readers for decades. Illustrated by Professor Charles F. Chandler.*

Hollingsworth, Buckner. "Helena Rutherford Ely, 1858-1920, Prophet of a New Era in Gardening." In *Her Garden Was Her Delight*. New York, NY: Macmillan; 1962. *In her book about "famous women gardeners," Hollingsworth provides a chatty and general discussion of Ely's influence. Although Hollingsworth's book must be approached with caution because her fact-checking is faulty and her accounts take frequent poetic license, here she is largely accurate.*

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There are no Helena Rutherford Ely archives.

Contributed by Virginia Lopez Begg

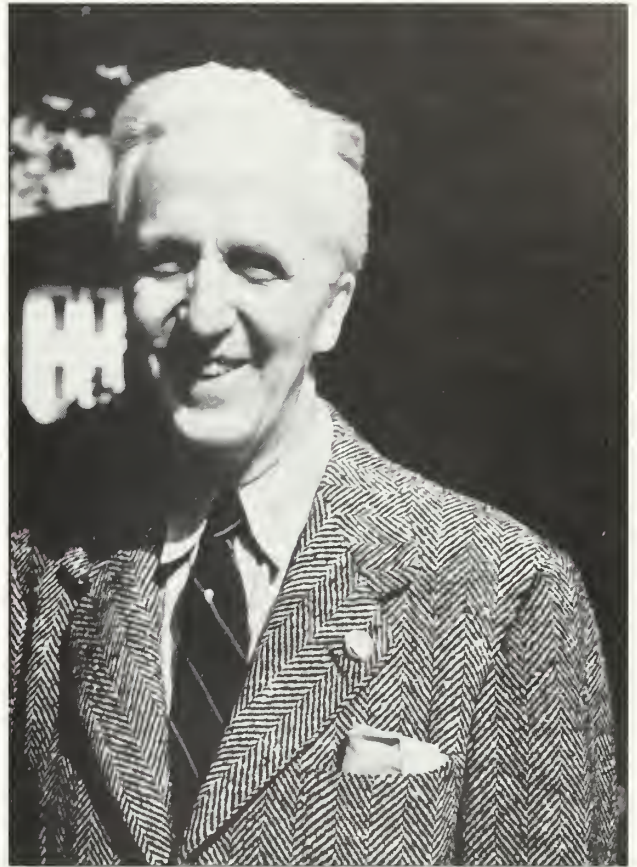
Fleming, Bryant

b. 1877, d. 1946.

Bryant Fleming was born on 19 July 1877 in Buffalo, New York. He studied at the Buffalo Botanic Gardens after graduating from high school, his interest in landscape design strengthening as he matured. At the advice of Frederick Law Olmsted, Sr., to whom he had written for guidance, Fleming entered Cornell University to study under Liberty Hyde Bailey (1858-1954), a widely respected horticulturist, naturalist, author, and educator. Cornell had no formal program in landscape architecture at this time, so Fleming mapped out his coursework with Bailey to include horticulture, architecture, architectural history, and art.

After graduating from Cornell in 1901, Fleming spent three years in the office of landscape architect Warren H. Manning (1860-1938). In 1904, Fleming and Liberty Hyde Bailey began the gradual development of the Department of Landscape Art in the College of Agriculture at Cornell, based on their mutual interest and knowledge of horticulture and design. Fleming was appointed as the school's first lecturer and instructor in landscape art in 1904, and he served as head of the Department from 1906 until 1915.

During the same time period that he was becoming increasingly involved with the landscape art department, Fleming began private practice as a landscape designer in Buffalo with Frederic dePeyster Townsend. Townsend and Fleming, as the office was known, was organized in 1905 and became a respected and active landscape design firm. Their work included site planning, subdivision layout, and the design of private residences such as the Avery Coonley estate in Riverside, Illinois, a home designed by Frank Lloyd Wright. The firm also accepted several commissions in the Glenview, Kentucky area. Fleming began his long association with the American Scenic and Preservation Society in the early 1900s. Through the Society he helped guide the development of prominent park areas in New York State, including Letchworth State Park in western New York,



Portrait of **Bryant Fleming**, n.d. (Private Collection.)

the restoration of Watkins Glen at the foot of Seneca Lake, and Cascadilla Glen, an integral green space winding through the Cornell University campus.

While maintaining his Buffalo practice, Fleming joined Warren Manning and a team of Cornell architecture professors to develop a comprehensive campus plan for Cornell University, one of many planning efforts for Cornell in which he would participate. He was elected a Fellow of the American Society of Landscape Architects in 1911 and served as the Chairman of the Committee on Education. When landscape architecture took its place at the American Academy in Rome in 1915 as one of the allied arts, Fleming became a member of the jury which judged entries for the Rome Prize and was an active participant in Academy affairs for several years.

In 1915, Fleming moved to the small village of Wyoming in western New York to begin his own landscape practice. He had spent an increasing amount of time working in Wyoming for his patron Lydia Avery Coonley Ward, a wealthy social activist and writer, and her acquaintances after visiting for the first time in 1908. Fleming's young staff often included graduates of the Cornell program, several of whom won the coveted Prix de Rome while under Fleming's guidance. The Wyoming office was never very large. It was, however, unusually mobile with associates crisscrossing the country by train to reach makeshift offices in cities where several commissions were underway.

During the exhilarating period from 1920 to the early 1930s, Fleming and his associates designed and executed numerous schemes for the improvement or creation of residences and gardens, often acting as interior designers, architects, and landscape architects for a single commission. Fleming's knowledge of art, architectural history, and antiques equalled his command of horticulture and the technical aspects of landscaping, leading to a depth of involvement with his residential projects that defined the Fleming style. By the mid-1920s, projects were underway in the cities of Chicago, Ill.; Detroit, Mich.; Cleveland, Ohio; Kansas City, Mo.; Memphis, Tenn.; and Louisville, Ky. with numerous projects in small towns in New York, Pennsylvania, Ohio, Michigan, Mississippi, Florida, and southern Canada.

In 1925, Fleming's appointment as University Landscape Advisor to Cornell cast him in the thick of a new campus planning campaign and sealed his decision to move his office to Ithaca, New York. However, Fleming's commitment to Cornell did not slow his prolific residential practice. His career as a designer of country estates reached its zenith in the late 1920s and early 1930s in Belle Meade, a burgeoning upper-class suburb of Nashville, Tennessee. Although he was involved with a number of projects in Belle Meade, one of the most comprehensive was the design of Cheekwood, a 100-acre estate for which he planned and executed the landscape, archi-

tectural, and interior design, even traveling to Europe with the Cheek family to purchase architectural details for the home. (Presently Cheekwood houses the Tennessee Botanical Gardens and Fine Arts Center.)

The Great Depression deprived Bryant Fleming of clients and brought his career as a consummate country place designer to an early close in the mid-1930s. The residential design component of his career spanned thirty years and enabled him to explore the full range of his remarkable creative ability. Yet he is also remembered for his devotion and public service to the profession of landscape architecture and his contribution to the education of landscape architects. His students helped shape American landscape architecture throughout the twentieth century. His greatest impact on the profession may well have been as a teacher and mentor, a role he carried out with characteristic genuineness and vitality. Bryant Fleming died on 19 September 1946.

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American Country Houses of Today. New York, NY: Architectural Book Publishing Co.; 1912. *Pictorial collection of contemporary home and garden design by leading architects. The 1912 edition contains a landscape design prepared by Townsend and Fleming for architect Edward Donn, Jr.; the 1913 edition features a plan for the E. M. Statler residence in Buffalo, New York also by the firm.*

Brandau, Roberta Seawall, ed. *History of Homes and Gardens of Tennessee*. Nashville, TN: The Parthenon Press; 1936. *Descriptions and photographs of residences and gardens, including several Fleming commissions in Memphis and Nashville, Tennessee.*

Browne, Waldo Ralph. *Chronicles of an American Home*. New York, NY: Privately published; 1930. *A description of life at "Hillside," the Wyoming, New York home of Mrs. Lydia Avery Coonley Ward. Many of the renovations to the house and grounds detailed in the book were designed by Fleming.*

Burress, Ginger, ed. *Cheekwood--The First Fifty Years*. Nashville, TN: Cheekwood Fine Arts Center; 1982. *A history of Cheekwood, one of Fleming's largest and most comprehensive house and garden designs, located near Nashville, Tennessee.*

Ewaid, Walter A. J. "Bryant Fleming: A Biographical Minute." *Landscape Architecture* 37, no. 2 (January 1947). *A brief biography of Fleming.*

Ferry, W. Hawkins. *The Buildings of Detroit*. Detroit, MI: Wayne State University Press; 1968. *Includes information on Fleming commissions in the wealthy suburbs of Detroit, particularly Grosse Pointe.*

Fitch, James M. and F.F. Rockwell. *Treasury of American Gardens*. New York, NY: Harper & Brothers; 1956. *A cross section of great American gardens. Includes the Chapin property, Grosse Point Farms, Michigan, designed by Fleming.*

Fleming, Bryant. *Illustrations from the Work of Bryant Fleming, Architect, Landscape Architect*. Ithaca, NY: Privately published; 1932. *A collection of photographs illustrating the work of Fleming's firm with emphasis on residential commissions.*

Knight, Gayle Sanders. "Bryant Fleming, Landscape Architect: Residential Designs 1905 to 1935." Master's Thesis, Cornell University, 1987. *This Master's thesis includes a biographical profile of Fleming, an overview of ten of his major residential commissions, and a discussion of design elements in Fleming's residential projects.*

Parsons, Kermit Carlyle. *The Cornell Campus, A History of Its Planning and Development*. Ithaca, NY: Cornell University Press; 1968. *Material concerning Fleming's involvement with campus planning for Cornell University.*

Tidwell, Oscar Cromwell, Jr. *Belle Meade Park*. Nashville, TN: Privately published; 1983. *History of the development of the Nashville suburb, Belle Meade, including information on several Fleming commissions and clients.*

Warren, Rhoda. "Bryant Fleming, Landscape Architect." *Historical Wyoming* 31, no. 2 (October 1984). *Biographical information and descriptions of Fleming's commissions and clients in both the Wyoming and New York areas.*

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The Bryant Fleming collection, Department of Manuscripts and Archives, Cornell University Libraries contains sketches, site plans, house plans, and elevations, primarily of residential commissions.

Contributed by Gayle Knight and
Alan McCarthy

Foote, Harriett Risley

b. 1863, d. 1951.

In the golden age of American gardens from 1890 to 1940, noted rosarian Harriett Foote worked with landscape architects to create rose gardens on the country places of the period. Her design work, as well as articles about her cultural methods, gave her a national reputation in her field.

Born in Waterville, New York in 1863, Harriett Risley was graduated from Smith College in 1886. After graduate study in Germany, she taught chemistry and physics. Her interest in the experimental sciences was to play a significant role in her work with roses, and she won praise from plant scientists for her observations. In 1891, Harriett Risley married the Reverend Henry L. Foote and soon began her extensive experiments in rose-growing at the rectory garden in Marblehead, Massachusetts. Her work attracted much attention as well as Foote's first commissions to plant rose gardens for others.

In 1906 the Footes moved elsewhere in Marblehead and, after her husband's death in 1918, Harriett Foote expanded her rose work. She bought adjoining properties until she owned about four acres, and her collection of roses eventually included about 10,000 specimens. The effect of such a quantity of



Portrait of **Harriett Risley Foote**, n.d. (Virginia Lopez Begg.)

roses was intensified by her unusual growing techniques, often commented on by nationally known rosarians who visited her garden and spread word of her work. A minimum of pruning, deep soil preparation, and heavy feeding produced plants of great height. Photographs of Foote in her garden usually show her dwarfed by closely set roses, laden with blossoms.

Harriett Foote was often written about in the garden magazines of the era but long refused to write about her own work, saying she was "too busy making rose gardens." However, photographs of her gardens and references to her work made her an authority among professionals and amateurs alike. While some of her gardens were moderate in size, others were on a scale beyond grand. The two examples most often cited are rose gardens from the late 1920s and early 1930s: the Henry and Clara Ford estate in Dearborn, Michigan, and Arthur and Harriet Curtiss James' Newport, Rhode Island place. Harriett Foote worked with Arthur (then) Shurtleff



Rose Garden of Arthur Curtiss James and Harriet James, Newport, Rhode Island, planned and planted by **Harriett Foote** and Herbert Kellaway in 1929-1930.

(1870-1957) at the Richard and Florence Crane estate in Ipswich, Massachusetts, now owned by the Trustees of Reservations. However, most often her collaborator was Herbert Kellaway, trained in the office of Frederick Law Olmsted, Sr., and a Fellow of the American Society of Landscape Architects. In addition to the Ford and James gardens, the Quissett, Massachusetts garden of Mr. and Mrs. Edwin Webster is an example of their partnership. Evidence suggests that Foote designed smaller gardens on her own. All of her gardens shown in magazines are formal in design.

In 1948, at the urging of Edward I. Farrington of the Massachusetts Horticultural Society, Harriett Foote published *Mrs. Foote's Rose Book*, describing her horticultural methods in detail, although saying little about the gardens she planned for others. The book also features descriptive lists of many roses grown by Foote during her forty-year career. It thus serves as a useful guide for those

restoring historic gardens as well as a document in the career of a significant figure in American landscape history.

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Barron, Leonard. "Garden Facts and Fancies." *American Home* (1933): 198. Brief article about American Rose Society visit to Foote's garden and to other gardens she "made." Announcement that Foote won the American Rose Society's gold medal.

Begg, Virginia Lopez. "Harriett Foote, 'Rose Woman of America.'" *Labyrinth, Newsletter of the New England Garden History Society* 2 (March 1992): 10-12. A survey of Foote's career, placing her in the context of American landscape history in the 1890-1940 era.

Foote, Harriett Risley. "How to Grow Roses." *House and Garden* (January 1948): 40 ff. Focuses on horticultural matters, with introductory comments by Richardson Wright.

Foote, Harriett Risley. *Mrs. Foote's Rose Book*. Boston, MA: Charles T. Branford; 1948. Published when Foote was eighty-four, describes her cultural methods and provides an annotated list of roses. The foreword and first chapter are useful for information regarding Foote's career, although she does not discuss specific gardens. The introduction was written by Orton Loring Clark, Department of Botany, Massachusetts State College, Amherst, Massachusetts.

Mills, Reverend Edmund M. "A Pilgrimage to the Rose-Gardens of the Pilgrims." *The American Rose Annual*, 1924. 1924: 134-137. This article includes a section about "Mrs Foote's Wonderful Roses" by Horace McFarland. Both Mills and McFarland write about the June 1923 visit of several hundred American Rose Society members to Foote's own garden and to several others for which she was responsible. Three photographs, including one of the Crane estate in Ipswich, Massachusetts.

Norris, Lowell Ames. "Mrs Foote Talks About Roses." *House Beautiful* (June 1927): 828 ff. An

important article about Foote's work, emphasizing cultural methods. Mentions several gardens she planned with Herbert Kellaway, FASLA. Photograph of the Mr. and Mrs. Louis Frothingham garden in North Easton, Massachusetts.

"Rambling Observations of a Roving Gardener." *Horticulture* (1 September 1931): 370. Brief but useful article about the elaborate rose garden of Mr. and Mrs. Edwin S. Webster in Quissett, Massachusetts. Planned and planted by Harriett Foote and Herbert Kellaway, FASLA. Photograph of garden.

"Rambling Observations of a Roving Gardener." *Horticulture* (1 August 1940): 329. Brief article about Foote and her work. References to several gardens she has "designed and planted." Photograph of Foote.

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From 1920 to 1950, the literature contains many brief articles and photographs of Harriett Foote's rose gardens. This bibliography represents a representative section. There are no Harriett Foote archives.

Contributed by Virginia Lopez Begg

Fordyce, Samuel Wesley

b. 1840, d. 1919.

Samuel Wesley Fordyce, an early conservationist, financier, railroad builder, and planning and design advocate and coordinator was known nationally as a leader in the development of the Southwest. The last forty years of his life were spent in Hot Springs, Arkansas and St. Louis, Missouri where he demonstrated a gift for seeing the development possibilities in the raw materials provided by land and people. He distinguished himself as an industrialist and financial leader and was the man who demonstrated through Hot Springs Reservation, the first federal set-aside land, the potential of national parks. He was most proud of his last development. His autobiography, written at the end of his life,



Portrait of **Samuel Wesley Fordyce**, taken while president of the Cotton Belt Railroad, ca. 1910s. (Mrs. John Risen [Downs] Fordyce, Jr.)

reflected upon his personal design efforts and his appreciation of those who executed his designs as well.

Fordyce was born at Senecaville, Ohio on 7 February 1840 and was educated at the public schools in Ohio and at Madison College in Uniontown, Pennsylvania and North Illinois University in Henry, Illinois. He was married at Huntsville, Alabama in 1866 to Susan E. Chadick and had three sons, Samuel Wesley, Jr., William C., and John Rison, and one daughter, Jane Fordyce Stanley.

In 1860, he was appointed station agent on the Central Ohio Railway, his introduction to a lifetime connection with railroads. When the Civil War broke out, he was instrumental in organizing and then enlisting in Company B, First Ohio Calvary Volunteers where he served throughout the war, leaving the service as a captain and Inspector General of the Army of the Cumberland.

At the close of the war, and after his marriage, he established the Huntsville banking house of Fordyce and Rison, eventually becoming interested in political and community affairs which would bind together North and South. After ten years in Huntsville, Fordyce was forced by his failing health (due to old war wounds) to go to Hot Springs, Arkansas for a last chance at recovery. After only months of treatment at the then-primitive spa area, he returned, renewed, to Huntsville, grateful for the life-giving springs. He moved his family and interest in business enterprises to Hot Springs in 1876.

Fordyce recognized the possibilities of the city as a national health resort and was instrumental in persuading Congress and President Ulysses S. Grant to add the mountains near the Hot Springs Creek bath site to the contiguous federal park land. Under his personal influence, Congress also passed a bill to construct the Army and Navy Hospital at the government reservation, the first to house both Confederate and Union soldiers. His financial support led to the development of leading hotels, one of which, the Arlington, still stands. The Opera House, the water, gas, and electric light plants, and the street railway system were also Fordyce developments. Later, he was instrumental in fostering recreational facilities in the city to attract family tours as well as infirm visitors. He secured the protection of the Hot Springs Creek corridor and the protection of the old-growth forests which he and his son, John Rison Fordyce, endowed and initially planned trails and other pedestrian ways. Samuel Fordyce established a golf course featuring some of the first grass greens in the country, made possible by the irrigation system he provided, and he set up the original design and governance guidelines for the bathhouses and services in the Spa City. (The Fordyce Bathhouses remains, today used an interpretive center for the National Park Service.)

Just after the Hot Springs Commission met for the first time to lay the property into lots and blocks, a fire swept through the Hot Springs valley, wiping out certain lines and

marks of property holdings. Fordyce, according to his autobiography, was interested in "the manner in which the engineers would plot and lay off the streets, alleys, lots, and blocks of the town." Furthermore, "on account of the mountainous conditions the streets generally followed," Fordyce set out to establish "one of the first American cities with streets laid off on contour and carved lines instead of square lots and blocks. Modern landscape architects now strive for the effects which this engineer [Fordyce] produced from necessity."

While Fordyce's main contributions to landscape design were time and money, he maintained an intimate, personal involvement. For example, he walked in front of construction workers as he laid out roads and railroads in Missouri, Arkansas, and Texas, and streets in Hot Springs, declaring that his years as a railroad man had given him an understanding of which grades were most easily climbed and what "modern landscape architects" had striven for in their turn-of-the-century design work. At a time when men were carving out meager existences from the land, his affluence allowed him to travel and witness trends in contemporary landscape architectural design. He was able to perceive when the most practical methods were applicable to the sites over which he held design influence. When laying out railroads through such wetlands as the White River bottoms in Arkansas and St. Francis, Arkansas, and Red River backwaters, Fordyce personally erected elevated railroad trestles and other sensitive design solutions so his development would have little impact on fragile ecosystems. Despite his lack of formal training, he successfully dealt with practical design problems and engineering concerns at a professional level. When the challenge appeared too great for his non-professional eye, Fordyce brought well-known designers into what was essentially the American frontier.

By 1881, his railroad expertise garnered him a vice presidency in the Texas and St. Louis Railway, and in 1885 he was appointed a

receiver. The success of his work in relieving the line of financial obligations brought him its presidency. When the system was again reorganized in 1891 as the St. Louis Southwestern Railway (later known as the Cotton Belt Line), he was made president once more, serving officially from 1886 to 1900. During his lifetime, Fordyce personally presided over construction of ten thousand miles of railway in the Southwest, spending months at a time exposed to the elements and the rigors of directing the road building.

Fordyce's extensive railroad interests were most likely the reason he was unanimously chosen to serve as Chairman of the Executive Board of the Southwestern Traffic Association, a group representing the railroad lines that controlled most traffic from the Atlantic coast to points west of the Mississippi River. As Cotton Belt Director, Fordyce also chaired the American Rio Grande Land and Irrigation Company of Texas which operated the largest canal irrigation system in the United States. Through Fordyce's foresight, and unlike many similar development companies in other parts of the country, his railroad offered five years of reduced land and irrigation development costs for pioneer families who moved to the Rio Grande Valley to establish farms--changing the face of the American frontier.

Fordyce's St. Louis enterprise equaled his other business endeavors. He was director and one of the organizers of the St. Louis Union Trust Company and a director of the Laclede Light and Power Company and the Jefferson Hotel Company. The Fordyce family's St. Louis/Hot Springs affiliations eventually affected the selection of architects in both areas. For example, Washington Terrace, where Samuel Fordyce lived in St. Louis, is best known for the clock tower gatehouse designed by Harvey Ellis in association with George R. Mann. Mann (with Stearn) was afterwards commissioned to design the Arkansas State Capitol in Little Rock and the Hot Springs Bathhouse Row--both during the days of Fordyce's influence. Promotion of these premier designers again reached Little Rock when John Rison Fordyce built an Egyptian Revival home inspired by

the home of a family member (by marriage) living on Washington Terrace. The W.C. Fordyce home in St. Louis was built by the firm of Mauran, Russell, and Garden, also the designers of the Samuel Fordyce home in Hot Springs (The Cabin). Samuel and John Fordyce acted as engineers on both projects. Again, it is important to note that the Fordyce family brought these noted designers to the frontier from St. Louis, greatly affecting the landscape and design integrity of the state's most prominent buildings.

Samuel W. Fordyce died on 3 August 1919 in Atlantic City, New Jersey from pneumonia but his influence continues to provide opportunity for landscape design on set-aside land and parkway and railroad corridors. The recreation facilities of Hot Springs are designed by a host of landscape architects attached to the United States Forest Service who point to Fordyce as the visionary who gave them the fabric on which to practice their profession, the canvas for an art which continues to flourish. Fordyce's oldest son, John Rison Fordyce spent most of his lifetime furthering his father's dreams and amassing a significant body of engineering and design work of his own.

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Brittenum, Judy Byrd. "Historic Resorts: Discovery of an American Legacy." Paper presented at the Council of Educators in Landscape Architecture National Meeting, University of Virginia, Charlottesville, Virginia; 1992. *Overview of two American resort cities, Hot Springs, Arkansas and Asheville, North Carolina, and their roles in the park and open space movement at the turn of this century. The first scholarly paper known to exist which includes detailed information concerning Samuel Wesley Fordyce's active engagement in the development of Hot Springs.*

Brittenum, Judy Byrd. "Signposts for Determining Distinguished, Non-professional Landsmen Using Three Case Studies: Thomas Jefferson, Charlottesville, Virginia; George Washington Vanderbilt, Asheville, North Carolina; Samuel Wesley Fordyce, Hot Springs

National park, Arkansas". *Proceedings Council of Educators in Landscape Architecture*. Gulfport, MS: Mississippi State University; 1994. *A comparative analysis of three men, although not trained as designers themselves, who significantly affected the quality and use of good design in their three historic cities. The process of documenting work of design patrons rather than designers uses Samuel Fordyce extensively in its hypothesis.*

Brown, Dee. *The American Spa, Hot Springs, Arkansas*. Little Rock, AR: Rose Publishing Company; 1982. *A historic recounting of the development of Hot Springs. Peripheral information surrounding the Fordyce ventures sheds light on the social and cultural events of the day.*

Fordyce, Samuel Wesley. *Autobiography*. 1919: University of Arkansas Special Collections, Fayetteville, Arkansas. *Remembrances of a remarkable, pioneer life dedicated to his son, John Rison Fordyce, the year before his death.*

Harrison, Laura Soulliere. *Architecture in the Parks, National Historic Landmark Theme Study*. Washington, DC: U.S. Government Printing Office; 1986. *Overview of the significant National Park Service historical buildings and complete records of the National Register nominations for architecture in the national parks. Includes Bathhouse Row and the Fordyce Bathhouse at Hot Springs.*

Paige, John C. and Laura Soulliere Harrison. *Out of the Vapors: A Social and Architectural History of Bathhouse Row*. Washington, DC: U.S. Government Printing Office; 1987. *A definitive work about the development of Hot Springs and its Bathhouses. The cultural, economic, and social history of the city with related information to the Fordyce family.*

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The Hot Springs National Park Architectural/Technical Drawing and Map Collection, 1875-1900, Fordyce Bathhouse, Hot Springs, Arkansas includes most early documentation of the hot springs and adjacent lands. The collection includes 864 documents including

plans, maps, architectural and technical drawings. The Fordyce Papers: 1865-1922, Arkansas History Commission, Little Rock, Arkansas includes seventeen cubic feet of manuscripts, transcripts, photos and other items. The Mary D. Hudgins Collection, Special Collections Division of the University of Arkansas Library, Fayetteville amounts to about five linear feet of material including scrapbooks, photographs, letters and ephemera dealing with the Fordyce family.

Contributed by Judy Byrd Brittenum

Fowler, Robert Ludlow, Jr.
b. 1887, d. 1973.

Robert Ludlow Fowler, Jr. was born in New York City on 5 April 1887. He graduated from Columbia College in 1909. Until World War I he worked as a banker in New York and in London. From 1919 to 1921 he attended the School of Landscape Architecture at Harvard University, subsequently opening his own private practice in New York. He married Charlotte Winthrop Cram and had four children. Fowler's avocation was painting and drawing--watercolors of gardens and landscapes and pen-and-inks of castles and estates.

In his paintings, Fowler strived for a sense of balance and harmony of color. A painting, he felt, required a deep understanding of the object or landscape to be painted and a careful study of the proposed composition of the work, taking into account views, angles, light and shadow, scale and color, depth perception, and overall balance. The discipline of painting and designing a composition provided great insight when viewing a landscape and enabled him to "see" the intended composition. As he explained in a 1956 article for *Patent Trader*, Fowler believed that in both art and nature, "the simpler the decoration, the purer the form." He had earlier stated--in a 1938 article for *Real Gardening*--his belief that the raw materials available to the landscape architect provided him with the tools to create "a living picture--or rather, a series of pictures" meant to be



Portrait of **Robert Ludlow Fowler, Jr.**, n.d. (Private Collection.)

experienced from different viewpoints. He argued that in order to achieve "maximum use and beauty with ever-changing materials the designer must be a master of pictorial composition." The two most important influences upon Fowler's design work were his love for painting and composition and his understanding of nature.

Specializing in residential planning, Fowler designed many private gardens. Most of his projects were clustered in New York and Connecticut including the Reader's Digest complex in Pleasantville, New York (1929-1930) and the David Rockefeller estate in Tarryville, New York (ca. 1945-1955). Probably Fowler's most impressive work was his own estate in Katonah, also in New York. Beginning in 1929 he designed and redesigned it continually for almost forty years.

A knowledge and understanding of the "character" of plant materials was a critical aspect of Fowler's design philosophy. It enabled him to create gardens that "looked

as though [they] had grown up by a natural sequence of events rather than by human direction." Fowler's gardens tended to be extensions of the house or man-made element in the landscape and were intended to "harmonize with its architecture and character, so that when both are considered together (as they should be) a feeling of unity and harmony is realized." In the design for the gardens at Theodore Kiendl's residence in Bronxville, New York (ca. 1927-1928), the informal aspect of the house (designed by Delano and Aldrich) dictated the informal approach given the landscape. However, by adding enough formal elements into the design, Fowler also achieved a landscape of contrast, thereby giving the scheme greater depth.

Fowler's approach to landscape architecture was also derived from a blending of the basic characteristics of the four dominant (at that time) schools of garden thought: French, Italian, English, and Japanese. The strict formality and linear qualities of the French and Italian styles were suffused with the picturesque, though controlled, informality of the English gardenesque approach. From the Japanese garden techniques, Fowler was intrigued by the Japanese ability to create in miniature landscapes that were "artificial without being affected" and the ability to enhance and expand "on Nature's lines without being too realistic."

Robert Ludlow Fowler, Jr. died in Katonah, New York on 2 September 1973.

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American Society of Landscape Architects. *Illustrations of Works of Members*. New York, NY: J. Haden Twiss; 1933. *Photograph of the estate of Maude Wetmore in Katonah, New York, designed by Robert Fowler, Jr.*

American Society of Landscape Architects. *Illustrations of Works of Members*. New York, NY: J. Haden Twiss; 1934. *Photograph of the estate of Mrs. Harold Whitman in Bedford, New York, designed by Robert Fowler, Jr.*

Cnobloch, Nini. "Modern Art Merely Groping." *Patent Trader*. (30 August 1956): 59-65. *An interview with Fowler including his philosophy towards nature and art. Fowler states, "the simpler the decoration, the purer the form."*

Elwood, P. H. Jr., ed. *American Landscape Architecture*. New York, NY: The Architectural Book Publishing Company; 1924. *Includes two photographs of the estate of Edwin Tatham in Katonah, New York.*

Fowler, Robert Ludlow, Jr. "A Circular Garden for a Square Plot." *The American Home* 2, no. 5 (1929): 590.

Fowler, Robert Ludlow, Jr. "Home and Garden in the Manner of the Colonial." *American Landscape Architect* 4, no. 4 (1931): 32-35. *Overview of the design of the estate of Mrs. Geraldyn Redmond in Bronxville, New York. Includes photographs.*

Fowler, Robert Ludlow, Jr. "Mature Effects on a Difficult Site." *American Landscape Architect* 7, no. 1 (1932): 28-29. *Overview article on the estate of Theodore Kiendl in Bronxville, New York (ca. 1926-1928). Includes photographs.*

Fowler, Robert Ludlow, Jr. "On Planning the Informal Garden." *Real Gardening* 1, no. 6 (October 1938): 59-65. *The article stresses the importance of the "character" of plant materials when creating informal gardens, and achieving a natural appearance. It also explores the use of Japanese elements to create, in miniature, landscapes which were "artificial without being affected" and "on Nature's lines without being too realistic."*

Fowler, Robert Ludlow, Jr. "Principles of the Formal Garden." *Real Gardening* 1, no. 5 (September 1938): 13-15. *Achieving unity and harmony, and balancing use and beauty in the design of formal gardens.*

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There are no Robert L. Fowler, Jr., archives.

Contributed by Robert Fowler and
Angela Fowler

Frost, Paul Rubens

b. 1883, d. 1957.

Paul R. Frost was born in Cambridge, Massachusetts, the son of George Albert Frost, a noted Boston artist, and Adelia Dunham Frost. He was a graduate of Cambridge Latin School and Harvard College (A.B., 1907). In 1908, he worked in the New York office of Charles Platt (1861-1933), assisting with planting and traveling with Platt to such sites as the Harold McCormick estate in Lake Forest, Illinois. He was employed by the Olmsted Brothers firm in 1909 and 1910, where he gave most of his attention to the Boston Metropolitan Park System.

In 1912, Frost took an extended trip to Europe, where he visited gardens in the vicinity of Rome and Florence. He also completed a course on garden cities offered

by London University at Hampstead Garden Suburb. The following year, he traveled to the southern United States, spending time at the plantations along the Ashley River, including Magnolia Plantation, near Charleston, South Carolina. Frost served in a medical unit in France during World War I, and, in 1930, returned to Great Britain, visiting several estates in England and Scotland.

Paul Frost opened an office in Harvard Square in 1914 and remained in practice in Cambridge for the rest of his life. He shared office space with Harvard classmate, city planner Arthur Comey (1886-1954), but never entered into a partnership with Comey or anyone else. Although Frost's early interests were suburban subdivision and garden city planning, he eventually specialized in designing gardens, especially small suburban gardens. A lifelong member of the Massachusetts Horticultural Society, Frost was highly



Paul Rubens Frost. Paul Frost Garden, Cambridge, Massachusetts. (ASLA, *Illustrations of Works of Members*, 1931.)

knowledgeable about plant materials. He lectured occasionally at the Rhode Island School of Design in Providence and at the Cambridge School of Architecture and Landscape Architecture.

Relatively few projects by Paul Frost have been identified. These include the Judge Seth Gage garden in Weathersfield, Vt. (ca. 1910-1912); the Mrs. George W. Pierce garden in Cambridge (ca. 1914); the redesign of Longfellow Park, also in Cambridge (1915); the courtyard of the Chestnut Street Apartments in Boston, Mass. (by 1922); and Shawme Farm, the George O. Dexter estate in Sandwich, Mass. (ca. 1924-1943). Perhaps Frost's most characteristic design was his own garden on a small cul-de-sac near Harvard Square, which he designed and cultivated between 1921 and 1953.

Paul Frost died in Boston on 21 June 1957.

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American Society of Landscape Architects. *Illustrations of Work of Members*. New York, NY: J. Hayden Twiss; 1931: n.p. One photograph each of Shawme Farm, the Dexter estate in Sandwich, Massachusetts and the Paul Frost garden in Cambridge, Massachusetts. No text.

Eaton, Walter Richard. *Everybody's Garden*. New York, NY: Alfred A. Knopf; 1932. Includes an example of Paul Frost's work in Cambridge, Massachusetts.

Frost, Paul Rubens. "Entries in Harvard College Class of 1907." *Secretary's Reports* (June 1922, June 1932, June 1942, June 1947, June 1952). *Biographical information about Frost*.

Frost, Paul. "The Evolution of a Garden: Some Noteworthy Experiments for Farsighted Gardeners." *The House Beautiful* 55, no. 6 (June 1924): 641-643, 693-696. Frost discusses his garden in Cambridge and his horticultural "experiments." Illustrated with a plan by Frost and several photographs, probably also by Frost.

Frost, Paul. "'Magnolia' and Its Significance: A Key That Has Unlocked a Secret to Vast Resources." *The House Beautiful* 54, no. 2 (August 1923): 113-115, 166. Describes the famous plantation on the Ashley River, with particular attention to its plantings. Illustrated with seven photographs, by Frost.

Frost, Paul. "Notes on Planting in Bermuda." *Landscape Architecture* 13, no. 1 (October 1922): 45-50. Discusses plants native to and cultivated in Bermuda. Illustrated with two photographs by Frost.

House Beautiful Gardening Manual. Boston, MA: Atlantic Monthly Co.; 1926. Predominantly a "how-to" book of photos with text. Includes an indoor view attributed to Frost.

Kimball, Richard Bowland. "An Example of Creative Building: A Small House in a University Town. Allen W. Jackson, Architect. Paul R. Frost, Landscape Architect." *The House Beautiful* 45, no. 5 (November 1920): 376-378, 400, 402. Discusses the architecture and garden of the Mrs. George W. Pierce house in Cambridge, Massachusetts. Illustrated with a plan and several photographs.

"A Luxuriant Garden in the City, Where the Planting Simulates a Woodland Dell, R. A. Fisher, Architect, Paul Frost, Landscape Architect." *The House Beautiful* 52, no. 11 (August 1922): 109. Includes a plan, three photographs and a few descriptive sentences.

"Paul Frost Obituary." *Boston Sunday Herald* (23 June 1957). *Basic biographical facts*.

"Paul Frost Obituary." *Boston Sunday Globe* (23 June 1957). *Basic biographical facts*.

"Paul Frost Obituary." *Cambridge Chronicle-Sun* (27 June 1957). *Basic biographical facts*.

Scudder, Winthrop S. *The Longfellow Memorial Association, 1822-1922, An Historical Sketch*. Cambridge, MA; 1922. A discussion of the Association and Longfellow Park in Cambridge, with reference to Charles Eliot's initial landscape design and Paul Frost's redesign. Illustrated with two photographs by Frost.

Zaitzevsky, Cynthia. "Paul R. Frost of Cambridge: An Introduction to His Life and Work." *Journal of the New England Garden History Society* 2 (September 1992): 10-19. Discusses all of Frost's known projects in the context of his life. Illustrated with photographs and plans, some previously unpublished.

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No repository exists for Paul Frost. However, considerable correspondence and a few plans are located in the Olmsted Associates Papers, Manuscript Division, Library of Congress, Washington, D.C.

Contributed by Cynthia Zaitzevsky

Gallagher, Percival

b. 1874, d. 1934.

Percival Gallagher was born 18 August 1874 in South Boston, Massachusetts. After graduating from Boston English High School, he studied horticulture at Harvard's Bussey Institute and took classes in the university's fine arts program where he met Frederick Law Olmsted, Jr. After his graduation in 1894, at age twenty, Gallagher went to work for the Olmsted firm, then Olmsted, Olmsted, and Eliot. Olmsted, Sr. retired in 1895, one year after Gallagher's arrival.

After ten years with the Olmsteds, during which time he was involved with important projects such as the restoration of the plantings on the Capitol grounds in Washington, D.C., Gallagher left to open his own firm. He chose James Sturgis Pray, a prominent practitioner and later chairman of the landscape architecture department at Harvard, as his design partner. After only two years, Gallagher left the new firm of Pray and Gallagher to return to the Olmsteds. (His former office then changed its name to Pray, Hubbard, and White.) He became a full partner of the Olmsted firm in 1927.

Gallagher's considerable success as an associate in the Olmsted firm proceeded



Percival Gallagher, n.d. (National Park Service, Frederick Law Olmsted National Historic Site.)

from a combination of talent, architectural and horticultural mastery, interpersonal skills, and a modest, unassuming temperament that served him well in his frequent collaborations with such architects as A. Stewart Walker and Leon N. Gillette. Correspondence indicates that several clients came to the firm specifically to work with Gallagher. Percival Gallagher died 8 January 1934 in Brookline, Massachusetts at the age of fifty-nine.

Gallagher specialized in park systems, estate-scale residences, and cemetery work where his strong horticultural talents and skilled planting schemes served him well. Among his most significant residential projects were three estates in New York, each of which he developed over a period of decades: Ormston, owned by John Edward Aldred in Lattingtown (1912-1934), the George Baker estate in Glen Cove (1912-1933), and the

H.H. Rogers estate in Southampton (1914-1942) which was completed by other members of the firm after Gallagher's death. Gallagher's public work includes the New Jersey park systems in Essex County (1890-1895), Union County (1921-1965), and Passaic County (1926-1928). He was also involved with design work for Phillips Academy in Andover, Maryland for his entire professional career. Many of his cemetery plans were completed for sites in Locust Valley, New York.

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"American Architecture." *The Studio Yearbook of Decorative Art* (1922): 160-162.

The Architect (August 1924). Plate CXVIII pictures Gallagher's design of the outdoor pool of the H.H. Rogers estate, Southampton, New York. No text.

The Architect (November 1924). Plate XLVIII pictures Gallagher's design for the H.H. Rogers estate, Southampton.

The Architect (August 1930): 463-477. Eight captioned photographs of the indoor swimming pool of the H.H. Rogers estate, Southampton.

Bonstell, Chesley. "Building a Home by the Sea." *Country Life* 50, no. 6 (October 1926): 35-36. This rather philosophical article traces the problems inherent in building by the ocean. The H.H. Rogers house is one of three examples illustrated.

Boyd, John Taylor, Jr. "The Country House of H.H. Rogers, Esq." *The Architectural Record* 39 (January 1916): 4-23. This is, by far, the most detailed, engaging account of the estate in Southampton, New York. Heavily illustrated with plans and elevations.

Dean, Ruth B. *The Livable House, Its Garden*. The Livable House, vol 2. Edited by Aymar Embury, II. New York, NY: Moffat Yard and Company; 1917: 102, 134. Two photographs of the H.H. Rogers estate. No text.

"Fine Detail in Beautiful Gardens." *Art and Decoration* (September 1929): 58-59. Contains one photograph of the pergola at the H.H. Rogers estate in Southampton, New York.

"The Garden in Good Taste." *House Beautiful* 55-56 (July 1924): 33-36. Seven photographs of the H.H. Rogers estate with extensive, informative captions.

"Garden Walls and Shelters." *House and Garden*. Notes on the subject. Illustrated.

"House of H.H. Rogers, Esq., Southampton, Long Island, N.Y." *The American Architect* 109 (22 February 1916). Three photographs from the thirty-first annual exhibition, Architectural League of New York. No text.

Karson, Robin. *Report on the Life's Work of Percival Gallagher*. Indianapolis, IN: Indianapolis Museum of Art; 1993. This report chronicles Gallagher's professional activities and puts his design at Oldfields, Indianapolis, Indiana, in the larger context of similar designs.

Klaus, Susan L. *The Olmsted Firm and the Bryn Mawr Campus*. Paper presented to alumna, 8 June 1989. Bryn Mawr Archives. Klaus' lecture traces the development of the campus design from its origins under Calvert Vaux through the Olmsted office years beginning in 1895. Gallagher assumed responsibility for the project in 1909 and continued to represent the firm until 1934.

The Landscape of Ormston. Manuscript Division, Library of Congress. This anonymous fourteen-page narrative, subtitled "A Brief Account of the Country Seat of Mr. J.E. Aldred in the Village of Lattingtown on Long Island," is an engagingly written and sophisticated design analysis of the property.

Oldfields: A Provisional Report Upon its History and Present Status. Eli Lilly Botanical Garden Archives, Indianapolis Museum of Art. This anonymous report presents an overview of the history of the Indianapolis, Indiana estate. Heavily illustrated.

Olmsted, Frederick Law, Jr. "A Minute in the Life of Percival Gallagher." *Landscape Architecture* 24 (April 1934): 167-168. *Olmsted, Jr. wrote this obituary in which he pays tribute to Gallagher's "forty years of quiet, unassuming devotion to high ideals in the practice of his art."*

Peter L. Hornbeck & Associates. *Oldfields: Guideline Restoration Plan*. Indianapolis, IN: Eli Lilly Botanical Garden, Indianapolis Museum of Art; 1990. *Hornbeck's plan contains an overview of the design of Oldfields and outlines a restoration plan with particular attention to the ravine garden. There are several appendices with historical documentation included.*

Shelton, Louise. *Beautiful Gardens in America*. New York, NY: Charles Scribner's Sons; 1915. *Almost 200 photographs of significant American gardens throughout the country, with a primary focus on the East. Plate 115 illustrates Gallagher's design for the flower garden at the H.H. Rogers estate, Southampton.*

"Where House and Garden are One." *Country Life* (1 December). *The copy of this article used to prepare this biography is housed at the Frederick Law Olmsted National Historic Site in Brookline, Massachusetts and does not list the year of publication. It includes twelve photographs and captions of the H.H. Rogers estate, including the interior.*

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Photographs of the works of Percival Gallagher are located in the Hewitt Collection at the Nassau County Museum of Art and in the J.T. Beals Collection at Harvard University. Projects related to his tenure with the Olmsted office are located at the Frederick Law Olmsted National Historic Site in Brookline, Massachusetts, and the Library of Congress, Manuscript Division in Washington, D.C.

Contributed by Robin Karson

Gillette, Emma Genevieve

b. 1898, d. 1986.

Genevieve Gillette, landscape architect, conservationist, and lobbyist, dedicated more than sixty years of her life to preserving natural beauty for future generations. She was instrumental in the establishment of two national lakeshores and over thirty state parks in Michigan, the preservation of several wilderness areas, and the passage of bills and the acquisition of funds for parks and recreation areas which benefitted not only Michigan but the entire nation. The E. Genevieve Gillette Visitor Center at P.J. Hoffmaster State Park, located five miles north of Grand Haven, continues to educate Michigan citizens in the ecological principles that were dear to her heart. A highly visible and effective lobbyist, Gillette possessed remarkable energy and a vivid, unforgettable personality.

Gillette was raised on her father's farm on the Grand River near Lansing, Michigan, and in 1920 became the first woman to graduate from the newly-established landscape architecture program at Michigan State College (now Michigan State University). Upon graduation, she moved to Chicago, Illinois where she worked as Jens Jensen's secretary. It was Jensen who suggested she return to Michigan and "make parks." The two collaborated on private gardens and on the project that became the Cook County Forest Preserve, and this association helped crystallize in her an ethic of land planning and landscape design that valued native plants and plant communities and naturalistic design. Jensen also introduced Gillette to Henry and Clara Ford of Detroit, Michigan.

After leaving Jensen's office in 1925, Gillette spent part of a year in Lakeland, Florida before returning to Michigan. The Lakeland Chamber of Commerce employed her as a consultant on city development and she designed the master plan that turned swampland into the city's central focus, Mirror Lake. She returned to Detroit and took a position with John Brightmeyer and Son's Florists, assisting with landscape work



E. Genevieve Gillette in her Model T exploring possible park lands for P. J. Hoffmaster State Park. (Bentley Historical Collections.)

throughout the 1920s and 1930s. At the same time, she ran the Detroit Thrift Garden Committee for Mayor Frank Murphy during the Depression, established the Detroit Rose Society, led the Michigan Horticultural Society, and staged years of popular flower shows in Detroit. In the course of her work and through her connection with the Ford family she met many wealthy Detroit residents who later contributed to her various causes, including parks and conservation.

During the Depression, Gillette managed the development of Westacres, the only federally-financed Green Belt Town built in Michigan. She kept the job from 1932 to 1940, then became a consultant, continuing to work with the community until 1957. In 1940 Gillette opened a private practice in the Ann Arbor area which she maintained for over three decades, retaining such major clients as Albion College, Ferris State College, the City of Big Rapids, and Star Commonwealth Schools. Additionally, she designed gardens for many homes and other private and public facilities throughout Michigan, primarily in or near Big Rapids, Albion, north of Detroit, and in Ann Arbor. Her office remained small, operated from her home with the help of one or two employees.

Gillette was a very significant figure in the development of Michigan's state parks, playing a key role in the establishment of many of these, including two of Michigan's earliest, Ludington State Park and Hartwick Pines State Park, both in 1927; and P. J. Hoffmaster State Park in 1967. She assisted in forming the Michigan Parks Association in the late 1950s by asking wealthy or influential organizations with an interest in parks to join. As president of the association for ten years she lobbied the State Legislature for improvements in the state park system and conservation of Michigan's natural resources. In 1964, Michigan's Senator Phillip Hart invited her to Washington, D.C. to lobby for a land and water bill and for the establishment of Sleeping Bear Dunes and Pictured Rocks National Lakeshores.

Other activities included organizing a multi-year effort to pass a \$100 million state parks bond issue through the legislature, helping to protect Porcupine Mountains State Park from logging and copper mining, working to establish the Huron Clinton Metropolitan Park Authority, and facilitating the passage of Michigan's Wilderness and Natural Areas Act, the first in the nation. In addition, Gillette served with Laurance Rockefeller on Lyndon and Lady Bird Johnson's Citizen's Advisory Committee on Scenic and Natural Beauty and on the sub-sequent President's Council on Recreation and Natural Beauty, chairing its scenic roads and parkways subcommittee. The work of this committee culminated in the publication *A Proposed Program for Scenic Roads and Parkways*.

Gillette received numerous awards during her career. She was elected a Fellow of the American Society of Landscape Architects in 1968, and was the recipient of the Ester Longyear Murphy Medal of the Michigan Horticultural Society. She was named a distinguished alumna of Michigan State University, the American Motors Conservationist of the Year for 1966, the Michigan United Conservation Clubs Conservationist of the Year for 1985, and she was entered in the Michigan Women's Hall of Fame in 1985. Albion College conferred on her an honorary doctorate upon her retirement from service at that campus.

Gillette died in Ann Arbor in 1986 and was buried at Mount Hope Cemetery in Lansing. At her death, the *Detroit Free Press* called her "a saving angel to Michigan's natural beauty." She had the extraordinary ability to motivate others and cajole them into action. She provided direction to the conservation movement in Michigan and saw the state's park system grow from a few small parcels of land to over eighty parks, in no small part due to her own efforts. Her estate provided a \$300,000 trust for "acquiring land exhibiting certain natural and scenic qualities" and donating the property to the public. Thompson's Harbor State Park, near Roger City in Presque Isle County, was her last gift to the people of Michigan.

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From Sea to Shining Sea, The President's Council on Recreation and Natural Beauty. Washington, DC: U.S. Government Printing Office; 1968. *This is the report prepared by the committee Gillette worked on with Laurance Rockefeller.*

Korn, Claire V. "A Most Special Lady." *Michigan Natural Resources* (May 1985). *Biography of Gillette based primarily on the thirty-two oral tapes kept at the Bentley Historical Library in Ann Arbor, Michigan.*

Korn, Claire V. *Yesterday Through Tomorrow, Michigan State Parks.* Michigan State University Press; 1989. *The history of the development of a state parks system in Michigan.*

Spring, Barbara. "Genevieve Gillette, Close to Nature." *Michigan Out-of-Doors* (October 1982). *This article is a brief biography of Gillette.*

Tishler, William, ed. *Shaping America's Heartland.* Forthcoming from Sagapress. *A chapter of this book, discusses Gillette's life and focuses on her design work.*

Troester, Rosalie Riegler. *Historic Women of Michigan: A Sesquicentennial Celebration.* Lansing, MI: Michigan Women's Studies Association; 1987. *The book contains a chapter by Miriam Rutz concerning the life of Genevieve Gillette.*

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There are three repositories for the work of E. Genevieve Gillette. The largest collection is housed at the Bentley Historical Library, on the North Campus of the University of Michigan, Ann Arbor, Michigan. The Genevieve Gillette papers, 1883-1980, are housed at the Michigan Historical Collection. There are also some holdings at the Genevieve Gillette Visitor Center, Hoffmaster State Park, Muskegon, Michigan.

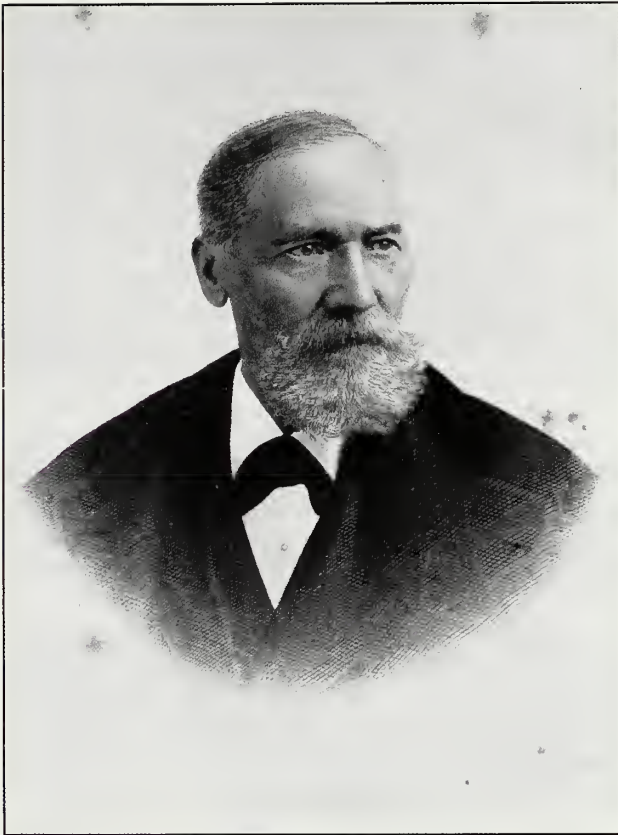
Contributed by Miriam Rutz

Henderson, Peter
b. 1822, d. 1890.

Peter Henderson was born on 17 January 1822 in Pathhead, Scotland (near Edinburgh). He attended the local parish school and, at the age of sixteen, began a four-year apprenticeship at the gardens of Melville Castle. During this period the Royal Botanical Society of Edinburgh awarded him a medal for the best herbarium collection of native and exotic plants. (He had compiled the collection to familiarize himself with botanic names.)

In 1843 Henderson emigrated to the United States, where he found employment at a nursery owned by George Thorburn in Astoria, New York. Between 1843 and 1847 he worked for Thorburn; for Robert Buist, a prominent nurseryman, florist, and seedsman in Philadelphia, Pennsylvania; and as the estate gardener for Charles Spang of Pittsburgh, Pennsylvania. In 1847, in partnership with his brother James, Peter Henderson started a market garden business in Jersey City, New Jersey. After a few years the brothers dissolved the partnership, but Peter Henderson stayed in Jersey City and expanded the business to include a greenhouse florist enterprise. In 1864 Henderson moved his market garden and florist business to South Bergen, New Jersey.

In conjunction with the market garden and florist enterprise, in 1853 he had opened a sales office in New York City, taking orders there for plants and produce being grown in New Jersey. In 1862 he moved the sales headquarters to the seed store owned by James Fleming and William Davidson also in New York City and, in the same year, issued his first annual plant catalog. In 1865 Henderson purchased Davidson's share of the Fleming-Davidson seed store and the firm was renamed Henderson and Fleming. Subsequent to the dissolution of this partnership in 1871, he established the firm of Peter Henderson & Co. at 35-37 Cortlandt Street. After 1876 Henderson's sons, Alfred and Charles, joined him in this business, which remained in the family after his death. (In 1951 the firm merged with Stump and Walter; the merged company filed for bankruptcy in 1953.)



Portrait of **Peter Henderson**, from his 1884 book, *Garden and Farm Topics*.

During Henderson's lifetime, Peter Henderson & Co. marketed flower and vegetable seeds, plants, bulbs, and garden, lawn, and landscape supplies. The company advertised that it could supply "everything for the garden." Under Henderson's leadership, the firm introduced a number of new ornamental and vegetable varieties into the trade through annual catalogs that were distributed widely. The firm was a highly respected horticulture supplier.

Peter Henderson actively participated in trade associations such as the Society of American Florists. He helped reorganize the New York Horticultural Society and served on its executive committee. At Society meetings he frequently exhibited new and unusual plant materials to educate fellow members.

Henderson also wrote prolifically. For a period of over thirty years in the second half

of the nineteenth century he authored or co-authored six books and numerous articles for such leading agricultural and horticultural journals as *The Country Gentleman*, *Gardener's Monthly*, *The Horticulturalist*, *Hovey's Magazine of Horticulture*, *Moore's Rural New Yorker*, and *Tilton's Journal of Horticulture*. He also wrote a regular column for the monthly farm magazine, *American Agriculturalist*, for many years. Two of his books, *Gardening for Profit* (1867) and *Practical Floriculture* (1869), were influential in assisting those who sought entry into commercial vegetable and flower production. He finished revising *Henderson's Handbook of Plants* just weeks before his death in 1890. Wilhelm Miller stated in Liberty Hyde Bailey's *The Standard Cyclopedia of Horticulture* that, "Few men, if any, have done so much to simplify and improve methods of handling plants for commercial purposes. His greenhouses were an object lesson to many visitors, his methods were widely copied, and his business successes were the goal of ambitious market gardeners and florists, among whom he was for years the most commanding figure."

Until about 1880 Henderson wrote all the material for his firm's plant catalogs and some of the seed catalogs. He also engaged in exhaustive correspondence. (His son Alfred estimated that he wrote long-hand or dictated at least 175,000 letters during his lifetime.)

Henderson was not afraid to challenge the horticultural theory and practice of his day. He was an innovative experimenter and a keen scientific observer who delighted in exposing charlatans' unsubstantiated claims for horticultural products. Henderson thought in practical terms and, when discussing commercial production and marketing, wrote from personal experience. He had a life-long desire to pass along the knowledge he had gained, even to potential competitors. Peter Henderson died from pneumonia at his home in Jersey City on 13 January 1890. He is buried at Greenwood Cemetery in Brooklyn, New York.

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Bailey, Liberty Hyde. *The Standard Cyclopedia of Horticulture*. New York, NY: The Macmillan Co.; 1947. Includes a brief biography of Peter Henderson.

Crozier, William and Peter Henderson. *How the Farm Pays: The Experiences of Forty Years of Successful Farming and Gardening*. New York, NY: Peter Henderson & Company; 1884. This stenographic report of words spoken either by William Crozier, a farmer from Northport on Long Island, New York, or Peter Henderson covers farm topics including drainage, fertilization, tillage, crops, farm animals, pests, and farm equipment.

Henderson, Alfred. *Peter Henderson, Gardener-Author-Merchant. A Memoir*. New York, NY: Press of McIlroy I. Emmet; 1890. An account of Henderson's life and accomplishments. Includes a portrait of Henderson. Reproduced in the 1991 reprinted edition of "Gardening for Profit."

Henderson, Peter. *Garden and Farm Topics*. New York, NY: Peter Henderson & Company; 1884. A collection of essays on popular bulbs, their culture, and gardening techniques representative of the period, this book also includes a portrait of Henderson.

Henderson, Peter. *Gardening for Profit: A Guide to the Successful Cultivation of the Market and Family Garden*. New York, NY: Orange Judd & Company; 1867. One of the first American books devoted to commercial production and marketing of vegetables.

Henderson, Peter. *Gardening for Pleasure: A Guide to the Amateur in the Fruit, Vegetable, and Flower Garden, with Full Directions for the Greenhouse, Conservatory, and Window Garden*. New York, NY: Orange Judd & Company; 1875. Provides advice on horticulture for the home gardener. Revised in 1888.

Henderson, Peter. *Henderson's Handbook of Plants*. New York, NY: Peter Henderson & Company; 1881. An encyclopedia of infor-

mation on useful and ornamental plants, botanical classification, propagation, and culture. Rewritten and enlarged in 1890, Henderson was assisted by C.L. Allen with the first edition, and by W.J. Davidson with the second.

Henderson, Peter. "Localities Best suited for Maturing Seed." U.S. Department of Agriculture Report for 1878. Washington, D.C.; 1879. Indicates where vegetable and forage seed were produced to best advantage in the United States and abroad.

Henderson, Peter. "Market Gardening in the Vicinity of New York." U.S. Department of Agriculture Report for 1865. Washington, D.C.; 1866. Discusses market garden produce and includes a preview of "Gardening for Profit."

Henderson, Peter. *Practical Floriculture: A Guide to the Successful Cultivation of Florist's Plants for the Amateur and Professional Florist*. New York, NY: Orange Judd & Company; 1867. Discusses the culture and marketing of floral crops with emphasis on commercial production. Revised and enlarged in 1874, 1878, and 1887.

Marranca, Bonnie, ed. *American Garden Writing*. NY: PAJ Publications; 1988. Gleanings from garden lives--then and now. Includes Henderson's essay, "Planting of Lawns and Flower Beds"

Schapaugh, William. "Early Firms in the Seed Industry." *Seed World* 121 (1983). Discusses the history of specific seed companies including Peter Henderson & Co.

Scripps, Edythe Henderson and Dolly Maw. "Peter Henderson." *American Horticulturist* 55, no. 1 (1976). Reviews Henderson's life and his accomplishments.

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Since numerous copies of Henderson's books were sold, they can be found in most horticultural libraries. Seed and plant catalogs from Peter Henderson & Co. are housed in collections at the National Agricultural

Library, Beltsville, Maryland; L. H. Bailey Hortorium, Cornell University, Ithaca, New York; and the Smithsonian Institution Libraries, Office of Horticultural Services, Washington, D.C. An archival collection of Henderson material is housed at the Jersey City, New Jersey Library. The collection includes a 167-page manuscript about Henderson and Peter Henderson & Co., written by Owen Grundy, a former city historian. Seed catalogs, magazine and newspaper articles, and correspondence are included.

Contributed by Robert F. Becker

Hull, Daniel Ray
b. 1890, d. 1964.

Daniel Ray Hull was born in Lincoln, Kansas and grew up in the Midwest. He attended the University of Illinois at Urbana-Champaign where he graduated in 1913 with a Bachelor of Science in agriculture with a specialty in horticulture. In 1914 Hull earned a Master's degree in landscape architecture from Harvard University. At Harvard, Hull studied under Henry Vincent Hubbard (1875-1947), James Sturgis Pray, and Frederick Law Olmsted, Jr., who was pivotal in shaping Hull's approach to landscape design in natural parks and conservation areas. Upon receiving his graduate degree, Hull was awarded a grant from the Olmsted Travel Fund which enabled him to spend several months studying in Europe.

In 1920 Hull accepted a position as an assistant to Charles Pierpont Punchard, Jr. (1885-1920), the first landscape engineer in the National Park Service. Punchard's untimely death in November 1920 led to Hull's appointment as the Chief Landscape Engineer for the Park Service. Responsible for facility development in Yosemite National Park and in several other western parks, Hull experimented with designs based on natural forms and native materials. He refined disparate traditions of woodland and rustic architecture into a coherent, recognizable

park style. Essential elements of this style were non-intrusive siting of buildings, facility planning based on careful topographic mapping and data gathering, and the use of vegetative screening to conceal maintenance and residence areas. Hull implemented these principles in the design of many smaller park buildings and structures including the administration building at Grand Canyon National Park and community buildings and the Lake Ranger Station at Yellowstone National Park. Hull took a leading role in the design of park roads and trails, encouraging an approach which minimized damage to the natural environment and took advantage of scenic opportunities and vistas.

He worked closely with concessionaire architects to ensure that his concerns with site-sensitive, naturalistic design were carried out in larger projects. Notable among these collaborations was his work with architect Gilbert Stanley Underwood, a relationship which led Hull to move the National Park Service Landscape Division in 1923 from Yosemite to Los Angeles, California where Underwood maintained his offices. By the time he left the Park Service in 1927, Hull had done much to define the professional role of the landscape architect within the park system.

When the National Park Service established regional headquarters in San Francisco, California in 1927, Hull remained in Los Angeles working out of Gilbert Stanley Underwood's office. (It is unclear whether Hull continued to collaborate with Underwood or whether he simply used Underwood's office as an address for his own independent practice.) In late 1927 Frederick Law Olmsted, Jr. approached Hull to assist with a survey to identify areas for possible inclusion in the newly created California state park system. The goal of the survey, as Olmsted described it, was to secure a "thorough and general sizing up" of the assets of the entire state for "outdoor spiritual values." Hull enthusiastically agreed to take on the challenge of heading the survey office, assisted by two other professional landscape architects, Harry W. Shepherd of the University of California, and

PIONEERS OF AMERICAN LANDSCAPE DESIGN II

Emerson Knight, a private practitioner who had worked extensively with Save the Redwoods League.

Hull coordinated a large and distinguished volunteer group of conservationists, park activists, and scientific experts responsible for gathering data on potential park areas. Over a twelve-month period Hull and the staff reviewed information for over 300 project areas. By August 1927, Olmsted and the headquarters staff had traveled more than 7,000 miles back and forth across the state inspecting proposed sites ranging from redwood forest to Sonoran desert. Based on this evaluation and analysis, the landscape architects made recommendations in favor of 152 sites for inclusion in the final report. Published as the *California Park Survey*, the report was one of the largest and most comprehensive park planning surveys ever undertaken, and one of Olmsted, Jr.'s best-known projects. Closely followed as a guide to land acquisition throughout the

1930s and 1940s, the survey shaped and defined the extensive California state park system.

After returning briefly to private practice, Hull once again entered government service in 1933 when he moved to San Francisco to join the district office of the National Park Service's Emergency Conservation Work (ECW) program, then under the supervision of Lawrence Merriam. At the end of 1934 Hull moved from the National Park ECW office to take over management of ECW work in the California state parks, serving in the dual role of State Park Landscape Engineer and Procurement Officer for the State of California for Federal Emergency Conservation Work.

Soon after assuming his position with the state, Hull organized a central design office to oversee all of the state park Civilian Conservation Corps efforts. By centralizing design services in San Francisco, Hull not only



Daniel Ray Hull and State Park construction crew, 1941. Hull is third from left, front row. Taken at Anza Borrego Desert State Park, San Diego County. (California Department of Parks and Recreation, West Sacramento, California.)

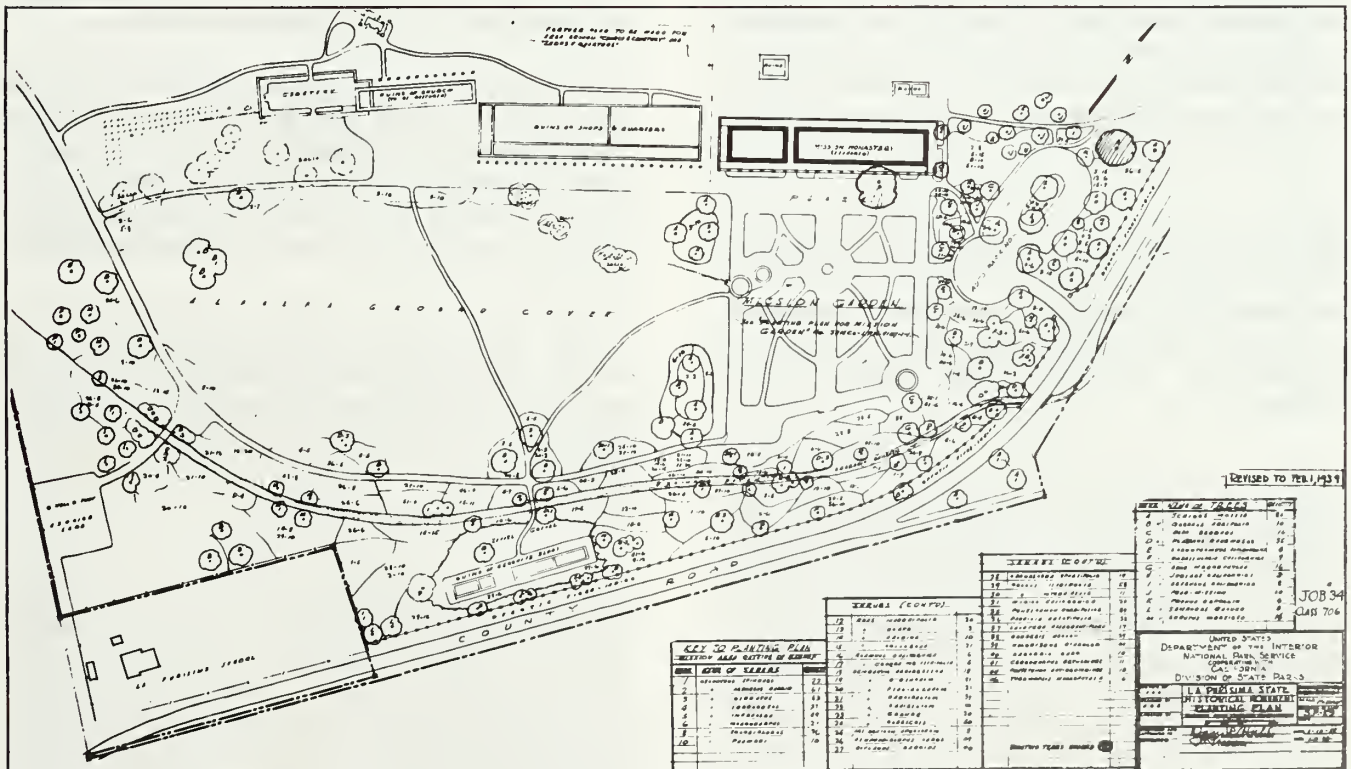
maximized the efficiency of his small design staff, he asserted control over all aspects of park design and development throughout the state and facilitated close coordination with the National Park Service architects and inspectors responsible for state park cooperative work.

Under the ECW program, Hull produced or directed the design and construction of hundreds of park facilities throughout California. The work Hull undertook ranged from road and trail improvement and development to the construction of large visitor facilities. Among his most outstanding achievements were the large administration and concession complex in Governor's Camp at Big Basin State Park, the massive tiered granite amphitheater at Mount Tamalpais in Marin County, and the museum and observatory building at the summit of Mount Diablo near Concord. Hull also coordinated Works Progress Administration (WPA) efforts to restore historic monuments within the

park system. The largest and most significant of these, as well as the one with which Hull was most intimately associated, was the reconstruction of the Spanish-period La Purisima Mission in Lompoc, California (see plan below.) Here Hull designed the mission-period gardens, and the landscape restoration and naturalization of the adjacent area with native trees, shrubs, and wildflowers.

Hull emphasized planning based on sound topographic knowledge and mapping and site-sensitive architectural layout and facility design. An early advocate of park master planning, Hull completed long-range master development plans which today continue to shape the administrative and visitor services cores of many state park units.

In addition to his ECW and WPA work, Hull played an important role in the administration of the new California state park system. Hull worked closely with the Park Commission, and with the department



"Investigating [acquisition] Officer", Newton Drury, on continuing park acquisitions; he also worked with Olmsted on highway projects in the redwood parks. With Drury, he served on the first Administrative Committee to formulate consistent administrative and management policies for the governance of the state system. Foreseeing the end of the ECW program, in 1940 the department directed Hull to develop standard plans for park administration facilities, campgrounds, signs, and entries. These simplified rustic designs became the basis of an aggressive post-war building program that extended the park rustic aesthetic well into the 1950s in California's parks. Hull retired from state park work in 1947.

A practitioner rather than a theorist, Hull wrote very little. Hull's career and his significance as a landscape architect are defined by his life-long involvement in national and state park planning and development. His extensive body of design work, which included master plans, building and site development plans, and natural landscape restoration projects, was pivotal in shaping the direction of landscape treatment within the early national park system and in the fledgling state park movements.

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Albright, Horace M. *The Birth of the National Park Service*. Salt Lake City, UT: Howe Brothers; 1985. *Albright briefly discusses Hull and the early years of the landscape engineering division of the National Park Service.*

Engbeck, Joseph H. *State Parks of California from 1864 to the Present*. Portland, OR: Graphic Arts Center Publishing Co.; 1980. *Provides general information on ECW and WPA work in California state parks as well as post-World War II park development. There are photographs of Hull's work at Mount Palomar, Mount Tamalpais, Mount Diablo, and La Purisima.*

McClelland, Linda Flint. *Presenting Nature: The Historic Landscape Design of the National Park*

Service: 1916-1942. Washington, DC: U.S. Government Printing Office; 1993. *Includes a critical discussion of Hull's career with the National Park Service 1920-1927.*

Newton, Norman T. *Design on the Land: The Development of Landscape Architecture*. Cambridge, MA: Harvard University Press; 1971. *Contains brief descriptions of Hull's work with the National Park Service and his involvement with the California State Park Survey, as well as a general overview of ECW work in state parks.*

Roland, Carol M. *CCC Resources in the State Park System*. Sacramento, CA: Department of Parks and Recreation; 1991. *Includes an index of ECW architectural drawings, site plans, and maps in department files, most designed or approved by Hull.*

Tweed, William, Laura E. Soulliere, and Henry G. Law. *National Park Service Rustic Architecture: 1916-1942*. San Francisco, CA: National Park Service Western Regional Office; 1977. *Extensive discussion of the structures designed by Hull from 1920 to 1927.*

U.S. Department of the Interior. *Annual Reports of the Department of the Interior 1914 to 1942*. Washington, DC: U.S. Government Printing Office; 1915. *The reports for the years 1920 to 1927 are a detailed source of information on Hull and his National Park Service design work.*

Zaitlin, Joyce. *Gilbert Stanley Underwood, his Rustic, Art Deco, and Federal Architecture*. Malibu, CA: Pangloss Press; 1989. *Provides insight into Underwood's relationship with Hull.*

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Archival collections that contain information on, or relevant to Hull's career and work include several boxes of reports and correspondence for the California Department of Parks and Recreation, California State Archives, Office of the Secretary of State, Sacramento, California; Newton Bishop Drury Papers 1926-1966, Bancroft Library, University

of California, Berkeley. Hull's drawings from 1935-1947 remain in the files of the Development Division, California Department of Parks and Recreation, Sacramento, California. The Olmsted Papers, Library of Congress, contains forty-one files of correspondence related to the work of the Olmsted Brothers firm in the California state parks, 1917-1958. A photo album related to the 1928 Survey Report is archived at the Frederick Law Olmsted National Historic Site, Brookline, Massachusetts.

Contributed by Carol Roland

Hutcheson, Martha Brookes

b. 1871, d. 1959.

Landscape architect, writer, and lecturer Martha Brookes (Brown) Hutcheson was born in New York City in 1871. In the 1890s she studied drafting and design at the New York School of Applied Design for Women as well as painting with artist Rhoda Holmes Nichols. From 1900 to 1903 Hutcheson was one of the first women enrolled in the program in landscape architecture at the Massachusetts Institute of Technology. She supplemented her MIT courses with studies at the Arnold Arboretum and European travel. With Beatrix Jones Farrand and Marian Cruger Coffin, Hutcheson is one of the best known of the pioneer women landscape architects.

Hutcheson, who worked under the name of Martha Brookes Brown until her 1910 marriage to William A. Hutcheson, entered practice in Boston in 1902. While Bryn Mawr and Bennington Colleges engaged her for specific projects, like many other practitioners of the era, Martha Brookes Hutcheson worked almost exclusively for residential clients. Through 1905, she designed all, or more usually part, of a number of country estates in New England, largely on Boston's North Shore. Several of these remain partially intact and one, the Frederick and Helen Moseley place in Newburyport which she worked on from 1901 to 1907, is now Massachusetts' Maudslay State Park. Other important Bay State commissions

include Undercliff (1902-1906), a dramatically sited estate set into the Atlantic-facing cliffs in Manchester, and the Colonial Revival garden at the Longfellow House in Cambridge, now owned by the National Park Service.

In 1906, Martha Brookes Hutcheson moved her practice to New York. There she continued her residential work on Long Island and in New Jersey and the northern suburbs. The Mr. and Mrs. Andrew Stout estate (1916-1920) in Red Bank, New Jersey, and the Harold and Harriet Pratt place (1911-1913) in Glen Cove, Long Island are among Hutcheson's significant work in the New York area. After her marriage, she and her husband bought Merchiston Farm in Gladstone, New Jersey, which Hutcheson developed in accordance with her design philosophy. The place is now open to the public as Morris County's Bamboo Brook Outdoor Education Center.

Although she greatly curtailed her practice after 1920, the same year she became a member of the American Society of Landscape Architects (ASLA), Martha Brookes Hutcheson remained visible in the profession for decades. She lectured, wrote for magazines, and produced a book, *The Spirit of the Garden* in 1923. The volume, published by Boston's respected Atlantic Monthly Press, was not the first book about landscape design by an American woman. Marianna Van Rensselaer and Grace Tabor are two who preceded Hutcheson. However, Hutcheson's book may be described as the first account by a woman practitioner to combine a discussion of design with an extensive visual presentation of her own work.

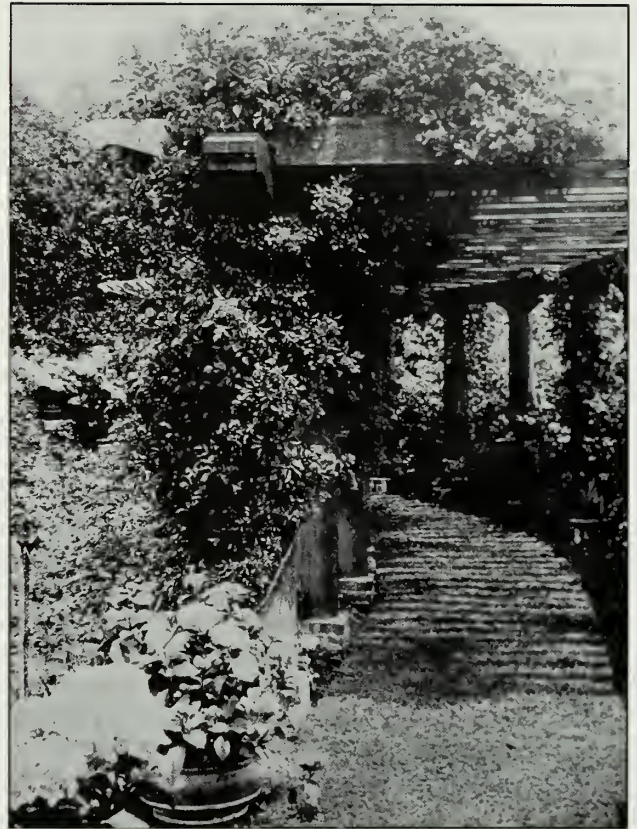
The Spirit of the Garden contains a series of six essays on important elements of gardens of the country place era. It emphasizes both abstract concepts such as axis, a Hutcheson fundamental, and physical features such as hedges, arbors, and gates. One of the book's most valuable aspects is its illustrations, largely drawn from Hutcheson's own collection. She included numerous photographs of fourteen of her commissions, both under construction and as built, and plans



Martha Brookes Hutcheson. Photograph published with permission of John Norton. (Virginia Lopez Begg.)

of several. She supplemented the illustrations of her own work with photographs of classic Italian gardens, whose influence on her is apparent.

European travel, especially in Italy and France, greatly influenced Hutcheson's design philosophy and practical work. She visited Europe many times but devoted a journey in 1905 and 1906 especially to the study of the classic examples of landscape design there. While she made no attempt to reproduce Italian gardens in a literal sense, with other landscape architects of the era Hutcheson drew a number of important ideas from those gardens. She believed in the house and garden as a unified whole, and felt strongly that space in the immediate area of the house should be organized formally. Her designs emphasized axes and views, and incorporated Italian architectural elements such as the pergola. Plant material was to be



Pergola designed by **Martha Brookes Hutcheson** at the Moseley estate, Newburyport, Massachusetts, 1923. (*The Spirit of the Garden*.)

used architecturally and formal water features were often included. *The Spirit of the Garden*, with its plans and photographs of her work, clearly demonstrates these principles.

Martha Brookes Hutcheson, elected a Fellow of the ASLA in 1935, was also an active member of the Garden Club of America from its early days. Hutcheson, who was forthright in speech and firm of opinion, tried to steer the organization to a more public role and a more inclusive membership but her efforts did not win support at that time. Nonetheless, both the Garden Club of America and its *Bulletin* offered the landscape architect an important forum for her ideas.

As one of the country's pioneer women landscape architects, Martha Brookes Hutcheson created gardens noted for their

meticulously planned spatial organization and knowledgeable integration of hardscape and plant material. In addition, her writing offers useful insight into the design ideas of a well-known early-twentieth-century practitioner.

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Hutcheson, Martha Brookes. "The Competition in Garden Design." *Bulletin of the Garden Club of America* (May 1934): 55-57. Hutcheson headed a committee for a GCA landscape design competition. About forty plans were submitted for a site proposed by Rose Greeley. Here, Hutcheson reports on the competition and comments on general principles of good design. Includes the three winning plans.

Hutcheson, Martha Brookes. "The First Quarter Century of the Garden Club of America As Seen by an Old Member." *Bulletin of the Garden Club of America* (January 1938): 22-31. A useful view of an organization that exerted considerable influence on the American landscape in the 1920s and 1930s.

Hutcheson, Martha Brookes. "Importance of Arbors in the Garden." *House Beautiful* (May 1923): 484-486. Notes on the subject.

Hutcheson, Martha Brookes. "Possible Inspiration Through Garden Clubs Toward Wiser and More Beautiful Plantings." *Bulletin of the Garden Club of America* (July 1931): 117-121. Hutcheson originally wrote this for a May 1931 lecture to the American Federation of Arts. She criticizes the design and planting of the typical American House, especially foundation plantings. She promotes the use of native plants and urges garden clubs to become centers of design and horticultural advice in their local communities.

Hutcheson, Martha Brookes. *The Spirit of the Garden*. Boston, MA: Atlantic Monthly Press; 1923. This appears to be the first large-format book by an American woman landscape architect, discussing her design principles and illustrating her work. Not a textbook and not a methodical outline of her design philos-

ophy, it is rather a presentation of that philosophy through the media of narrative and picture. Like most women practitioners of her era, and many men as well, Hutcheson devoted much of her career and her book to the residential landscape. It contains six essays on subjects of interest to many Americans moving to the suburbs in the 1920s: the flower garden; the importance of axis; the use of the hedge; arbors and gateways; greenhouses; water in the garden. Although the topics and illustrations seem to focus on costly gardens, Hutcheson's principles could be applied to modest residences as well. Hutcheson writes clearly about her fundamental belief in the value of form and structure (axis, hedges, entrances). She demonstrates abstract concepts with photos of her own projects, both under construction and as built, as well as pictures of great European gardens, largely in Italy. Owners and locations of all of her projects are identified. The book also includes three plans of Hutcheson's designs. The introduction was written by Ernest Peixotto.

Hutcheson, Martha Brookes. "Water in the Planning of the Garden." *House Beautiful* (April 1923): 360-362. Notes on the subject.

Rehmann, Elsa. *Garden Making*. New York, NY: Houghton Mifflin Company; 1926. *Garden making as an art form. Includes photographs of the Pratt estate in Glen Cove on Long Island, attributed to Greenleaf and Hutcheson.*

Wright, Richardson Little, ed. *House and Garden's Book of Gardens*. New York, NY: Conde Naste Company; 1921. Includes the photographic essays, "The Two Gardens" illustrating Hutcheson's design for the Straus garden in Red Bank, New Jersey and "The Garden of Dr. J. Henry Lancashire" located in Manchester, Massachusetts.

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The Martha Brookes Hutcheson Papers are owned by the Morris County Park Commission, Morris County, New Jersey.

Contributed by Virginia Lopez Begg

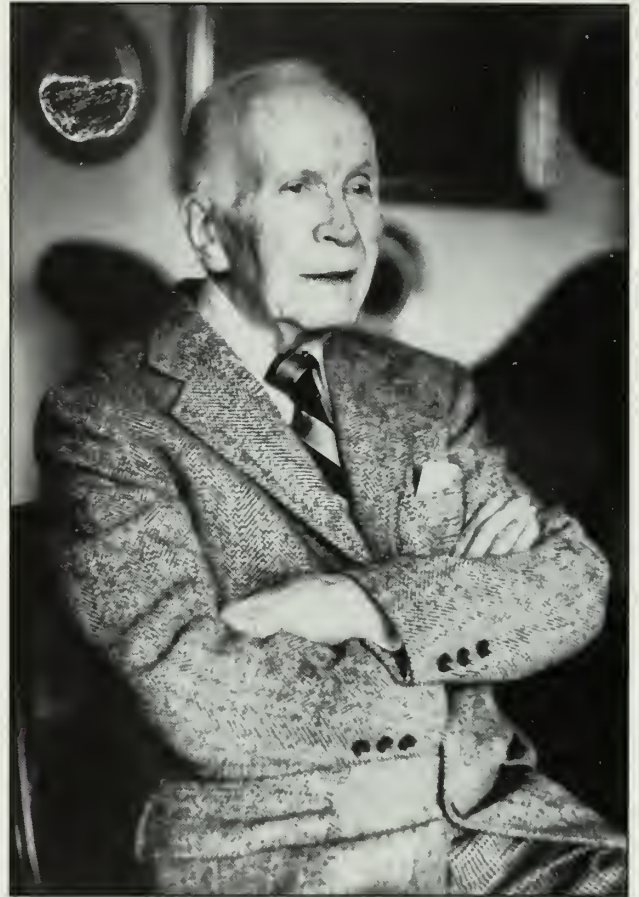
Kneedler, Howard Sparhawk, Jr.
b. 1892, d. 1986.

Howard Sparhawk Kneedler, Jr. was born on 26 May 1892 in Philadelphia, Pennsylvania. He was educated at the Delancy School in Philadelphia and the Thatcher School in California. In 1914 he graduated from the University of Pennsylvania with a liberal arts degree. After teaching high school for a short time at a California boarding school, he entered the family textile business in 1915.

In 1931, he decided to sell the family business and embark on a new career as a garden designer, fulfilling a life-long interest in gardens and design. This interest was fostered and enriched by his travels in Europe where he visited gardens extensively and collected art, including garden sculpture. Kneedler also spent summers in Northeast Harbor, Maine on Bar Harbor Island where there was already an established tradition of renowned estate and garden design.

Kneedler's interest in gardens can be traced to his youth when he was given license to design the grounds of the family residence in Chestnut Hill, Pennsylvania. This design was later to provide the basis for an article Kneedler published in *Home and Garden* in 1936 entitled "Half Acre Garden." The article describes his method for the design of compact urban gardens. Kneedler stated, "correctness in the landscaping plan is even more important in the case of a small property than with a large one, for the simple reason that mistakes would be more noticeable." He prescribed several elements including complete enclosure, interlocking axes, hedges, and allees to direct the eye, and the use of sculpture as focal points. Kneedler's article displays a sophisticated understanding of the use of line and color to manipulate space and perspective.

Kneedler was a residential and estate designer. He designed during a time in American history when luxuriant summer homes on Mount Desert Island in Maine were plentiful. He followed in the wake of Beatrix Farrand's inspired work on the island and his



Howard Sparhawk Kneedler, Jr., n.d. (Carol Edwards.)

work exhibits a similar design theory, mixing formal design with naturalistic plantings. His designs were based on the formal European tradition; however, they were interpreted with an artful combination of mostly native plants in naturalistic compositions.

Privacy was a hallmark of his designs. Walls and enclosures provided an architectural background to most of his residential work. Terraces, as outdoor living spaces, were an integral element. Water elements were often simple and playful but a primary focal point. They included classic fountains and rustic stone troughs but were always chosen to work with the surrounding design. Kneedler combined large expanses of grass and sunny gardens with woodland areas defined by meandering paths leading to hidden statuary and rustic benches. He chose views carefully,

not always to reveal vast vistas, but to show spaces carved out of existing woodlands. A profusion of ferns and perennials--such as astilbes, dahlias, and snapdragons--combined with local stones and garden ornaments from abroad characterized some of his finest works.

A July 1934 publication of the Annual Meeting of the Garden Club of America describes one of his works, Bonnie Birks in Northeast Harbor, Maine, owned by his mother-in-law, Mrs. William Draper Lewis. The article discusses ocean and mountain views and garden elements such as grass steps and simple flower beds. It continues, "A path from here leads into a miniature woods garden--once an alder and blackberry patch--where the birds find feeding stations and pools for bathing, and humans, solitude. Simplicity and the beauty of nature are the key note of the area." Kneedler himself wrote an article about this garden, "Bonnie-Birks of the Cliff-Bordered Inlet Beyond Northeast." He stated, "the object has been to draw the attention of the observer to this arm of the sea, the precipitous cliff on the far shore, the mountains beyond. Even in planning the Woods Garden away from the sea, it was felt that without a glimpse of the inlet and without its spell, the garden would be incomplete." He added, "the E garden, named because of its shape, is really part of the living room. It has been planned with the greatest simplicity...to attract as little as possible from the setting. It merely adds a color note of misty lavender blue to accentuate the blue of the sea." Kneedler focused on mystery, shadows, and reflection. Showing great sensitivity to the beauty inherent in the environment, he designed to enhance rather than impose his own order.

Kneedler also was inspired by the Asian influences popular on the island at the time, working with elements such as moss and ornamental stone lamps. In a letter to his wife he described his efforts at the Byrne estate (now the College of the Atlantic), "I worked all afternoon planting ferns and mosses in this Chinese Court and kept longing for your help and criticism...I've never had

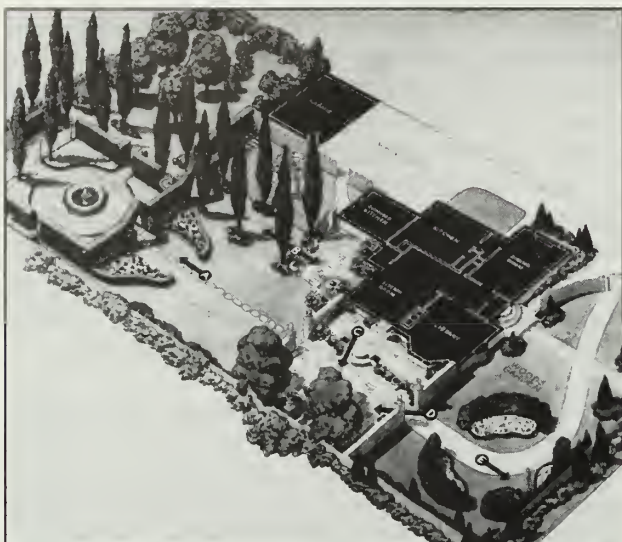
ferns and moss to plant before in a formal way so as to make a balanced composition of the textures, colors, and masses." Clearly, he found the design theory challenging but was able to work effectively within the established strictures. One of his better-known gardens reflecting Asian influences was Landfall, owned by Thomas and Mary Hall. Asian traditions were displayed in strong connections between indoor and outdoor spaces and in the juxtaposition of the rugged coastal cliff with quiet meditative areas.

Kneedler's extensive horticultural knowledge enabled him to effectively utilize a wide palette of plants, including native flora, in his designs. Although he rarely physically planted a garden, he always became intimately involved with laying out his designs--indicating exact placement of each plant and leaving little room for doubt of his intentions in the gardener's mind.

Kneedler's commissions encompassed a wide variety of designs. He worked with many of the well-known summer residents of the island and also designed gardens for these same people at their permanent homes in New York City and Philadelphia. In addition, he designed a garden for the blind in Philadelphia and was director of the Awbury Arboretum, part of the Philadelphia City Parks Association, from 1931 to 1948.

In his capacity as Arboretum director, he wrote two articles, the one cited above concerning Bonnie Birks, and one entitled "Why Not a Bird Sanctuary, Even a Miniature One?" In the article he detailed extensive instructions to create a bird sanctuary in a naturalistic but aesthetically pleasing manner. Later, from 1969 to 1972, Kneedler was employed by Wally Harrison, architect for the Mall project in Albany, New York, to consult on the landscape design.

Kneedler always was a solo-practitioner. He worked out of his homes in Northeast Harbor and Chestnut Hill and never hired anyone to assist him. An independent-minded designer, he had to struggle to establish himself in a field where he had no formal training. His



Howard Sparhawk Kneedler, Jr.'s Chestnut Hill, Pennsylvania residence. (Carol Edwards.)

work on the coast of Maine, with its harsh climate, was challenging, yet many of his memorable gardens remain extant. At times Kneedler created his own gardens from scratch, while other times he worked on established gardens, such as those originally designed by Beatrix Farrand; he always achieved a harmonious composition. He devoted his attention to beautifying the environment and, as a result, he made a significant contribution to garden design.

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Paper from the Annual Meeting of the Garden Club of Mount Desert. Old York Historical Society, Piscataqua Garden Club Record file, 1934. *This untitled, unpublished article is a description of Bonnie Birks in Northeast Harbor, Maine.*

Corbin, Patricia. *Gardens of Earthly Delight--Designs for the Good Life*. New York, NY: E.P. Dutton; 1985. *Includes photographs of gardens originally designed by Kneedler in their present condition.*

Deitz, Paula. "Far East Down East." *House and Garden* (July 1993). *Description of Thomas and Mary Hall's garden, Landfall, a Kneedler design.*

Kneedler, Howard Jr. "Bonnie-Birks of the Cliff-Bordered Inlet Beyond Northeast." Maine Historical Preservation Commission. *Discusses the landscape design Kneedler prepared for his mother-in-law's garden. The article, apparently unpublished, was written by Kneedler in his capacity as Director of the Awbury Arboretum.*

Kneedler, Howard Jr. "Half Acre Garden." *Home and Garden* (November 1936). *Discusses Kneedler's design for the grounds of Chestnut Hill in Pennsylvania.*

Kneedler, Howard Jr. "Why Not a Bird Sanctuary, Even a Miniature One." Maine Historical Preservation Commission. *This article, apparently unpublished, was written by Kneedler in his capacity as Director of the Awbury Arboretum. It provides instructions for creating a bird sanctuary.*

Lamb, Jane. "Planted on the Contours of the Past." *Horticulture* (August 1988). *Description of Landfall.*

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There is no single archive for the work of Howard Kneedler, Jr. Representative photographs, unpublished articles, plans and general correspondence may be found in the following holdings: The Maine Historical Preservation Commission, Augusta, Maine, has photographic copies of Kneedler-designed gardens; a copy of *Bonnie-Birks of the Cliff-Bordered Inlet Beyond Northeast*, and, an unpublished manuscript *Why Not a Bird Sanctuary, Even a Miniature One*, both written by Howard Kneedler, Jr., as the Director of the Awbury Arboretum, Philadelphia, Pennsylvania. The Maine Olmsted Alliance has compiled detailed information about Kneedler-designed gardens as part of their state-wide landscape survey. A list of Kneedler-designed gardens as recalled by his daughter, Carol Edwards and compiled by Robert Pyle is at the Northeast Harbor Librarian, Northeast Harbor Maine.

Contributed by Pam Griffen

Lowell, Guy
b. 1870, d. 1927.

Guy Lowell, born in 1870, was a noted New England architect and teacher of landscape architecture at the Massachusetts Institute of Technology (MIT). Educated at Harvard (1892), MIT (1894) and in the atelier Pascal and the Ecole des Beaux Arts in Paris, he received his *diplome* in 1899. He spent time studying landscape and horticulture in Paris and at Kew Gardens in London. While still completing his European studies in May 1898, Lowell married Henrietta Sargent, the daughter of the director of Harvard's Arnold Arboretum, Charles S. Sargent. He returned to the United States in 1899 and opened his practice on Tremont Street in Boston. Shortly thereafter, Lowell developed a working relationship with his father-in-law when he initiated the landscape architecture program at MIT in 1900.

While Lowell opened his office immediately upon his return to Boston in November 1899, his earliest completed project appears to be the Bayard Thayer House and gardens in Lancaster, Massachusetts, which dates from about 1903. Numerous residential projects followed quickly, however, such as Lowell's large commission for Clarence Mackay's Harbor Hill on Long Island in New York. This was a very active period in his life as he was organizing the landscape architecture program and writing and editing *American Gardens* (1902) at this time as well as setting up his practice.

As an architect, Lowell designed numerous large residences--primarily in Massachusetts communities and on Long Island--predominantly in revival styles and classical modes. His best known public works are the Museum of Fine Arts in Boston (ca. 1907) and the New York County Courthouse (1913-1927).

Lowell also made a name for himself as a landscape architect. His obituary in the *New York Times* notes that he designed or "fitted up" gardens for the elder J. Pierpont Morgan, Andrew Carnegie, and the Piping Rock Club. Additional garden-related projects included



Portrait of **Guy Lowell**, nd. (The MIT Museum, Architectural Collections.)

those of T. Jefferson Coolidge, Mrs. Oscar Lasigi in Stockbridge, Massachusetts, and Payne Whitney in Manhasset on Long Island. Lowell designed many of the gardens and grounds for his numerous residential commissions as an architect, but the most significant project appears to have been the grounds of Harbor Hill (1905); the estate may have been Lowell's largest landscape architecture commission. The project generated substantial interest, particularly from *Architectural Record* editor and critic Herbert Croly.

For Lowell's more formal home designs, such as Harbor Hill and C.K.G. Billing's Long Island estate, Farnsworth (1905), he created a structured garden close to the house that dissolved into less rigid surroundings as one moved away from the residence to stables or

outbuildings. He approached the landscape of a less formal country house or gardener's cottage quite differently, allowing the cottage to have grass and foliage in close proximity to the dwelling, not feeling the need to separate the outdoors from the structure by so much as a terrace or a formal greenspace.

In other projects, such as George Knapp's residence near Lake George (ca. 1904), he paid close attention to topography, building the house into the hillside. In his words and in his work, Lowell demonstrated the importance of proper placement of buildings to take advantage of natural landscape features and vistas. This was an important component of Italian gardens, which he admired. He advocated the use of native plantings and a minimal use of architectural pieces in the gardens.

The contemporary photographic views through doorways onto terraces and out into gardens reveal certain repeated elements and distinguishing qualities of Lowell's work; the vistas from inner rooms or back up to the house indicate that an integrated, cohesive, simplified environment, with many native plantings, was of primary importance, with appropriate formal treatments nearest the house. This observation is supported by his introduction in *American Gardens*.

It is in the area of education that Lowell left his lasting mark on the profession of landscape architecture. He founded the short-lived, but influential, landscape architecture program at MIT (1900-1910). Under his guidance, the program developed as a synthesis of French planning ideals and Italian garden design, with a significant emphasis on horticulture and engineering. The first students graduated from the program in 1902. It was an undergraduate option from 1900 until 1904 and it continued as a graduate course until 1909, with Lowell offering instruction in landscape architecture until 1912. (He donated his services, asking that his salary be turned over to the Architecture Department.) He taught an important group of landscape architects their trade including

Mabel Keyes Babcock (1862-1931), George Elberton Burnap (1885-1938), Marion Cruger Coffin (1876-1957), Martha Brookes Hutcheson (1871-1959), and Rose Standish Nichols. Lowell's program at MIT provided educational opportunities in landscape architecture for women that they could not find elsewhere; many of his female students went on to become outstanding practitioners.

A great admirer of Italian gardens, Lowell believed that American landscape architecture would take the best of European traditions and evolve a discipline catering to the wide-ranging needs of the United States. He stressed the need for a practitioner to have a sound knowledge of horticulture in order to use plantings appropriate to climate, soil, and topography. In addition, he believed that landscape architecture was only one of the many skills an architect could master. Lowell made his philosophy clear in *American Gardens*, in which he illustrates the work primarily of architects who were also working as landscape architects. *American Gardens* was also important in codifying the field of landscape architecture up to that point. Perhaps most importantly for the purpose of this study, however, is the fact that, in addition to setting himself at the forefront of the contemporary landscape architecture profession by editing the book, he also showed his allegiance to a certain type of landscape architecture: landscape architecture as practiced by architects. Guy Lowell died in 1927.

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Croly, Herbert. "The Lay-Out of a Large Estate." *Architectural Record* 14 (December 1904). *Important attention for Lowell as a landscape architect; Croly ends his praiseworthy review saying, "Mr. Lowell has undoubtedly supplied to American landscape architects a model of consistency and economy, both of purpose and of means, in the treatment of a large estate which is needed and may well be edifying."*

Lowell, Guy. *American Gardens*. Boston, MA: Bates & Guild; 1902. *An early publication*

concerning the formal garden movement in the United States. Reveals Lowell's landscape architecture philosophy and influences, and codifies the field up until that point. Predominantly, large-format photographs with thumbnail plans of the illustrated sites at the end. Credits most architects and landscape architects.

Lowell, Guy. *More Italian Villas and Farmhouses*. New York, NY: The Architectural Book Publishing Co.; 1920. *An expansion of his 1916 volume.*

Lowell, Guy. *Smaller Italian Villas and Farmhouses*. New York, NY: The Architectural Book Publishing Co.; 1916. *Lowell spent time in Italy with the Army and had the opportunity to explore the landscape and architecture he had long enjoyed. The book is his appreciation of Italian villas and gardens.*

Pencil Points (March 1927): 175. *Obituary of Guy Lowell.*

Russell, Benjamin F. W. "On the Work of Guy Lowell." *Architectural Review* (February 1906). *Provides a strong overview of Lowell's life and work.*

Wright, Richardson Little, ed. *House and Garden's Book of Gardens*. New York, NY: Conde Naste Company; 1921. *Collection of American gardens. Includes a photo of the Charles Harding estate in Dedham, Massachusetts by Lowell.*

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Guy Lowell remains an elusive figure because no central repository of his work survives intact. Rather, drawings and other materials are scattered widely across the country at a variety of institutions. The Architectural Collections at the MIT Museum houses his thesis drawings and work relating to the teaching of the landscape architecture program.

Contributed by Kimberly Shilland

McFarland, J. Horace
b. 1859, d. 1948.

John Horace McFarland was born in McAlisterville, Pennsylvania in 1859. In 1865, his father, a Civil War hero returning from the first day's battle at Gettysburg, moved the family to Harrisburg, Pennsylvania and started a printing company and a nursery. At the age of twelve and with only four years of formal education, McFarland went to work in his father's printing shop. In 1878, at the age of nineteen, McFarland opened his own printing business and began to publish gardening and seed catalogs. Realizing that woodcuts did not adequately represent the plants, McFarland started to explore the use of photography. By 1894, he was experimenting with color photography and his company had become America's premier publisher of gardening catalogs, with what may have been the first color photographs produced in the United States.

In 1900, J. Horace McFarland helped launch the National League for Civic Improvement which eventually merged with the American Park and Outdoor Art Association to form the American Civic Association. McFarland served as the organization's president from 1904 to 1924, during which time he promoted a nationwide Crusade against Ugliness. As part of the Crusade, he persuaded the City of Harrisburg to abolish billboards and to retain the professional services of landscape architect Warren H. Manning (1860-1938) to plan a metropolitan park system. Aroused by the high typhoid death rate, he also succeeded in getting the city to provide safe drinking water and to clean up the river edges. From coast to coast, McFarland traveled with forty glass lantern slides preaching the "Harrisburg Story."

McFarland's vision of the role the American Civic Association should play in America's future went beyond civic improvements, focusing attention and public awareness on national and international issues. Under his leadership the control of Niagara Falls was taken away from the State of New York and



J. Horace McFarland standing by the mansion-house porch at Breeze Hill around 1909. (Historical Society of Dauphin County.)



A 1905 photograph by **McFarland** of the ugly flumes of water being disposed--after use for power purposes--by the factories that lined the lower gorge at Niagara Falls. (Manuscript Group 85, Pennsylvania Historical and Museum Commission.)

the Province of Ontario and placed under the joint control of the International Niagara Falls Control Board. In 1908, at the White House Conference on Conservation, McFarland, together with Governor Charles Evan Hughes of New York, directed the Conference's attention to the preservation of natural scenery. At the Conference, McFarland stated, "National parks are too few in number and extent, [and] ought to be held inviolate as intended by Congress...The scenic value of all the national domain yet remaining should be jealously guarded as a distinctly important national resource, and not as a mere incidental increment..."

McFarland went on to lobby Congress for a single agency to protect and administer the national parks. During this lobbying effort, McFarland became very active with John Muir, Charles Sargent, and Robert Underwood Johnson in the fight to prevent construction of the Hetch Hetchy Dam in what is now Yosemite National Park in California. McFarland visited the Hetch Hetchy Valley and wrote a fervent letter to President Woodrow Wilson asking him to veto legislation for the dam.

Although the dam was constructed, the lobbying effort culminated on 25 August 1916 with the passage of the Organic Act establishing the National Park Service. Before the House Committee on Public Lands, McFarland expressed his deep feelings about the preservation and conservation of public lands, "The national parks, Mr. Chairman, are an American idea; it is one thing that has not been imported...Each one of these national parks in America is the result of some great man's thought of service to his fellow citizens...These parks did not just happen; they came about because earnest men and women became violently excited at the possibility of these great assets passing from public control." The Organic Act, as finally passed, was a triumph for McFarland's foresight and his vision and devotion to an idea. In 1934, historian Herman Kahn asserted, "If the National Park Service can regard any individual or organization as its father, the American Civic Association and its alter ego, J. Horace McFarland, are entitled to that honor

beyond all shadow of a doubt." In later years, McFarland proposed the creation of a several-thousand-acre park, Lincoln National Park, between Washington, D.C. and Annapolis, Maryland to allow residents of the Capital City to benefit from proximity to a national park; this vision was never realized.

McFarland was known throughout the world as "Mr. Rose." He wrote more than a dozen books on roses and transformed the American Rose Society from a trade organization to a world-renowned institution. As the organization's president, McFarland, with the help of member Robert Pyle, established a method of rose identification and registration which is still in use today. McFarland also was instrumental in setting up rose gardens in unusual locations such as Sing Sing and San Quentin prisons. In the days before air travel and refrigeration, he successfully sent rose bushes to Ethiopia for the coronation of Emperor Haile Selassie. At his residence, Breeze Hill (designed by Warren H. Manning), in Harrisburg, McFarland maintained a garden of 5,000 plants including 800 varieties of roses. Three roses were named in his honor, Editor McFarland, the Doctor, and J. Horace McFarland.

In 1924 McFarland received the honorary degree of Doctor of Humane Letters from Dickinson College in Carlisle, Pennsylvania. In recognition of his outstanding services, the American Rose Society and the Massachusetts Horticultural Society bestowed gold medals upon him in 1933. In 1938, the American Scenic and Historic Preservation Society awarded him the Cornelius Amory Pugsley gold medal with the inscription, "J. Horace McFarland, LHD, Leader in the preservation of Niagara Falls, in establishment of the National Park Service, in general city and park betterment, especially in Harrisburg, PA." In 1942, he received the Jane Righter gold medal from the Garden Club of America and the Dean Hole Memorial Medal from the National Rose Society of England.

J. Horace McFarland died on 2 October 1948, a few days after his eighty-ninth birthday.

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Adams, Walter. "70 Years a Crusader for a More Beautiful America." *Better Homes and Gardens* 25, no. 9 (May 1947): 41. *This detailed article on the life and accomplishments of McFarland includes colorful stories of his relationships with employees and business contacts.*

Compton, G. "70 Years a Master Printer." *Inland Printer* 119 (July 1947): 51-54. *This article is a tribute to McFarland as a publisher and a printer.*

Manning, Warren H. "Town Sites on Government Reclamation Projects." *Landscape Architecture Quarterly* 4, no. 3 (April 1914). *This article was abstracted from a report submitted by Manning and other members of an ad hoc committee convened by J. Horace McFarland, President of the American Civic Association, to advise on town planning. The committee, which also included John Nolen, Frederick Law Olmsted, Jr., Frank Waugh, and Harlan Kelsey, urged local and government planners to embrace current techniques in laying out new communities, but maintain individuality.*

McFarland, J. Horace. "Are National Parks Worth While?" President's Address at the Seventh Annual Convention of the American Civic Association, Washington, DC.; December 1911. McFarland Papers, Pennsylvania State Archives. *A twenty-one page speech with a fervent plea for America to wake up and preserve and protect its legacy of national parks.*

McFarland, J. Horace. "The Awakening of Harrisburg." Paper presented at the Conference of the National Municipal League, Boston. Philadelphia, PA: National Municipal League; 1907. *Containing maps and illustrations, this document incorporates the material originally presented by McFarland at the Boston Conference of the National Municipal League.*

McFarland, J. Horace. *Eagles Mere and Sullivan Highlands*. Harrisburg, PA: McFarland

Company; 1944. *Descriptive text and the origins and history of this Pennsylvania vacation land.*

McFarland, J. Horace. *Getting Acquainted with Trees*. New York, NY: Macmillan Co.; 1924. *Many photographs by author.*

McFarland, J. Horace. "The Niagara Falls Situation." *Landscape Architecture* 19, no. 3 (April 1929). *The article is a situation report to landscape architects concerning the work of the Niagara Control Board, of which McFarland was a member.*

McFarland, J. Horace. *The Rose in America*. New York, NY: Macmillan Co.; 1923. *Notes on the subject. Includes many photographs by author.*

McFarland, J. Horace. *Roses of the World in Color*. Boston, MA: Houghton Mifflin Company; 1936. *Many photographs by author.*

McFarland, J. Horace. "Twenty Years of Scenery-Saving in America." *Landscape Architecture* 20, no. 4 (July 1930). *A progress report on scenic preservation in America. This article reveals that McFarland, as a master printer, developed the format and assisted in the production of the first issue of "Landscape Architecture" in September 1910. McFarland also takes this opportunity to blast Gifford Pinchot, then Governor of Pennsylvania, for his "uninformed hostility" to the preservation movement.*

Miller, E. Lynn. "The Influence of J. Horace McFarland on Parks, Riverways, and Civic Improvements in America." In *Council of Educators in Landscape Architecture Proceedings*. Washington, DC: Landscape Architecture Foundation; 1990. *Describes McFarland's efforts in his crusade to establish the National Park Service, save rivers from pollution, and clean up American towns.*

Mills, Reverend Edmund M. "A Pilgrimage to the Rose-Gardens of the Pilgrims." *The American Rose Annual*, 1924 (1924): 134-137. *This article includes a section about "Mrs Foote's Wonderful Roses" by Horace*

McFarland. Both Mills and McFarland write about the June 1923 visit of several hundred American Rose Society members to Harriett Foote's garden and to several others for which she was responsible.

Morrison, Ernest. "Doctor Rose." *Apprise Magazine* (June 1989): 40-47. *A very informative article detailing the confrontation McFarland had with President Theodore Roosevelt during the Niagara Falls controversy.*

Morrison, Ernest. *J. Horace McFarland: A Thorn for Beauty*. Harrisburg, PA: Pennsylvania Historical and Museum Commission; 1995. *This book is the definitive biography of McFarland and contains many photographs and other material from the Pennsylvania State Archives and other sources in Harrisburg. The forward was written by Bruce Babbitt, Secretary of the Interior.*

Wilson, William H. *The City Beautiful Movement*. Baltimore, MD: The Johns Hopkins Press; 1989. *Chapter six contains an excellent description of the elite campaign McFarland and Mira Lloyd Dock waged to combine beauty and utility in the City of Harrisburg. The endnotes provide information on the contents of the Dock Papers in the Pennsylvania State Archives.*

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The J. Horace McFarland Papers, Manuscript No. 85 comprise twenty-three cubic feet and are housed in the Pennsylvania State Archives in Harrisburg, Pennsylvania. McFarland's collection of horticultural photographs was given to the Smithsonian Institution and the remaining photographs are presently in the process of being restored, copied and catalogued by the Pennsylvania Historical and Museum Commission. The photographic collection contains the forty lantern slides which McFarland presented across the country in his crusade against ugliness.

Contributed by E. Lynn Miller

Morell, Anthony Urbanski

b. 1875, d. 1924.

Anthony U. Morell was born in France in 1875 where he attended school. About 1902 he immigrated to the United States where he changed his surname from Urbanski to Morell, his mother's maiden name.

Morell spent at least some of his early career in the United States at the New York City office of Charles W. Leavitt, Jr. There he worked with another young landscape architect, Arthur R. Nichols, on various projects including a design for the Chester Congdon estate in Duluth, Minnesota. In 1909 Morell and Nichols formed a partnership and, seeing a new market opportunity, relocated to open an office in Minneapolis, Minnesota. Co-worker Chandler Fairbanks characterized Morell as an artistic, creative, theoretical designer with high ideals, a hot temper, and little patience.

Morell worked for many years as a consultant to the Minneapolis City Planning Department. He also served as member and secretary of the Minneapolis Planning Commission. In 1922, he helped prepare plans for a new civic center development in Minneapolis. He also designed other city and civic center plans for cities such as Ojibwa, Wisconsin and Saskatoon, Saskatchewan, Canada. He was an active member of the Real Estate Board in Minneapolis.

Anthony Morell died of heart failure in Minneapolis in 1924.

Nichols, Arthur Richardson

b. 1880, d. 1970.

Arthur R. Nichols was born in West Springfield, Massachusetts in 1880. In 1902 he became the first graduate of a short-lived landscape architecture program at the Massachusetts Institute of Technology where he earned a B.S. That same year, he worked very briefly in Schenectady, New York before moving to New York City to join the firm of Charles W. Leavitt, Jr. While with Leavitt, Nichols was involved with such projects as

Monument Valley Park in Colorado Springs, Colo.; the development of Long Beach on Long Island, N.Y.; and the estates of John D. Rockefeller, Sr. in Pocantico Hills, N.Y., George B. Post, Jr. in Bernardsville, N.J., and Chester Congdon in Duluth, Minn. In 1909 Nichols formed a partnership with Anthony Morell and moved to Minneapolis.

One of his colleagues, Keith Wehrman, characterized Nichols as a good designer, mild-mannered, and a skilled promoter who inspired people and who saw an important synergy between civil engineering and landscape architecture. Nichols believed in large-scale plans that met the needs of the present while providing flexibility for the future. He advocated maintaining long views wherever possible and working with the land; he cautioned against over-planning.

One of his first important commissions was the Russell M. Bennett estate on Lake Minnetonka, Minnesota where he created a formal plan with elements reminiscent of Versailles. Many other estate and garden plans followed, including designs for Frank Hefflefinger and Gebhard Bohn, both at Lake Minnetonka; Alexander D. McRae in Vancouver, British Columbia, Canada; Senator John Benjamin Kendrick in Sheridan, Wyo.; A.M. Chisholm and H.B. Fryberger, both in Duluth; and William O'Brian in Maine on St. Croix, Minn.

In addition, Nichols' connections in Duluth provided him with numerous projects such as the Minnesota Steel Company town plan of Morgan Park, one of the first industrial towns in the country. Other commissions in the Duluth area included parks, estates, the civic center, and portions of Skyline Drive overlooking Lake Superior.

Beginning in 1909, he was a consultant to the Minnesota State Board of Control in charge of locating buildings and developing grounds for state institutions including asylums, sanitariums, hospitals, home schools (reformatories), and prisons. One noteworthy example is the site plan Nichols prepared for Nopeming Sanatorium near Duluth; the build-



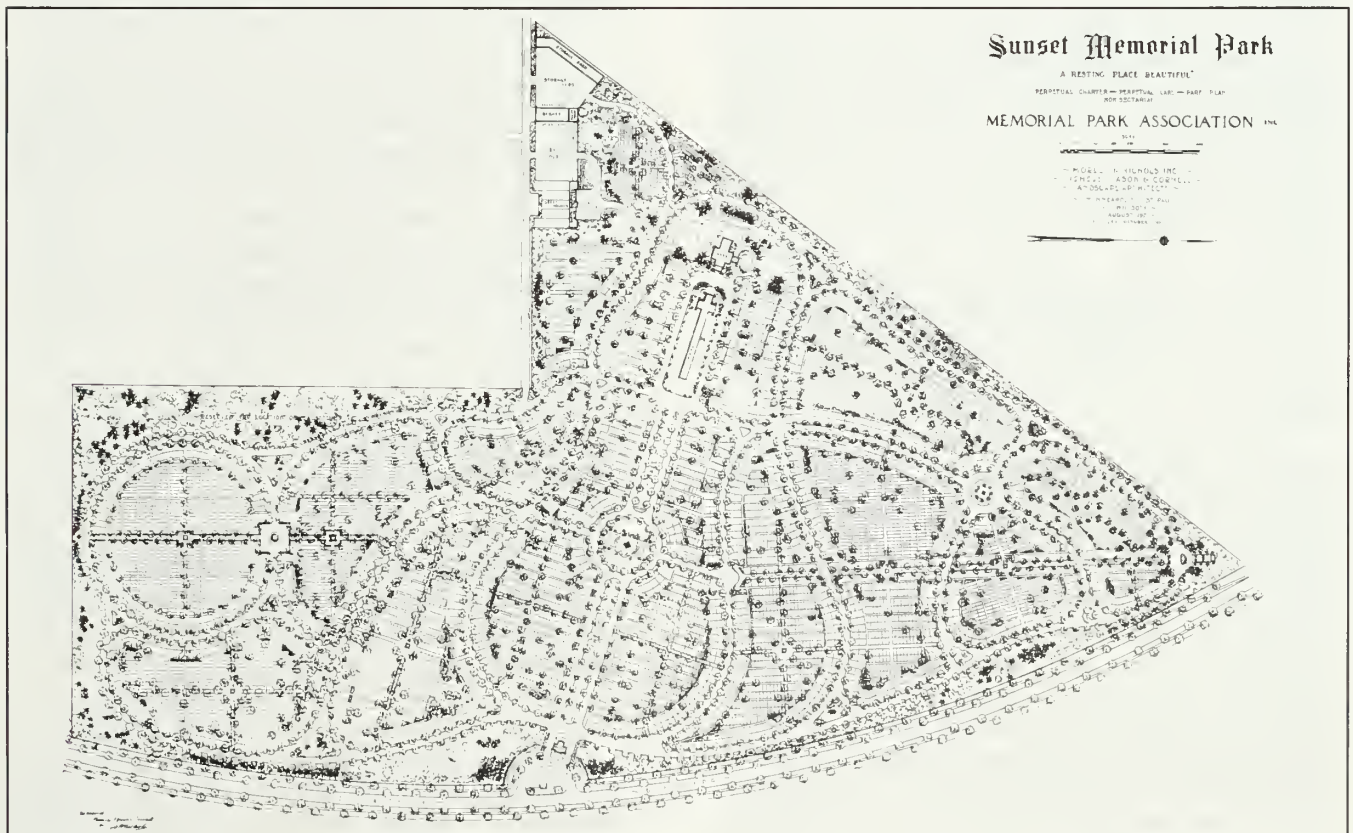
Anthony U. Morell (right) and **Arthur R. Nichols** (left), ca. mid to late 1910s. (Northwest Architectural Archives, University of Minnesota Libraries.)

ing is sensitively sited on a rocky, forested hillside with views overlooking a broad river valley.

Nichols and the firm were particularly sought after to plan college campuses. From 1910 to 1952 Nichols served as the consulting planner to the University of Minnesota system. Other campus plans with which he was involved include the University of Washington at Pullman, the University of North Dakota at Grand Forks, Carlton College in Northfield, Minn., and other colleges, preparatory schools, and seminaries throughout the United States and Canada. The underlying principal in their campus designs was the orderly, generous arrangement of space for human activity. They emphasized buildings sited in balance, framed with plantings, with open foregrounds and carefully planned circulation systems. Plans often utilized axial themes.

From 1932 to 1940 Nichols served as a consultant to the Minnesota Highway Department regarding statewide roadside development. During this period he published articles and gave numerous presentations concerning the need to integrate aesthetic design with utilitarian highway engineering objectives to maintain the natural beauty and scenic quality of the land and, therefore, to enhance the driving experience.

Nichols also became well known in the field of cemetery planning. Two important examples of his work include Sunset Memorial Park and the northeast area of Lakewood Cemetery, both in Minneapolis. He published articles in *The American Cemetery* and *Prettyman's Composite Catalog for Cemeteries* concerning cemetery development that covered a variety of topics such as overall development, horticulture, and engineering. His designs frequently included axial elements



Morell & Nichols design for Sunset Memorial Park, St. Anthony (Minneapolis), Minnesota, 1927.

and gently curving roads slightly recessed into the topography to create a park-like atmosphere.

Nichols' illustrious career also involved the design of parks, park systems, country clubs, and parkways. Projects of note included part of the Minneapolis Park system, a plan for the scenic St. Croix River corridor on the Minnesota-Wisconsin state border, and the grounds for the Glacier Park Hotel in western Montana. Even though Nichols retired from his firm in the early 1950s, he came out of retirement in 1953 to work for the Minnesota State Parks Department preparing master plans and site studies for virtually every new or existing state park until his final retirement in the early 1960s. His plans showed his understanding of topography, native vegetation, natural waters, and scenic features while sensitively integrating architecture, roadways, traffic patterns, camping facilities, trails, and maintenance needs.

Of all his accomplishments, Nichols felt the most pride in his 1944 site plan for the Minnesota State Capitol Approach in St. Paul. Nichols integrated the existing state capitol building (designed by Cass Gilbert), area redevelopment, a proposed Veteran's Service Building, other desired state building expansion, roadway realignment necessitated by changing traffic patterns, and a proposed federal trunk highway (Interstate 94) into a coherent plan that essentially still exists today.

Nichols became a member of the American Society of Landscape Architects in 1906, was elected a Fellow in 1915 and served as its Vice President in 1928. He was also an honorary associate in the Minnesota Chapter of the American Institute of Architects, a life member of the Engineers Club of Minneapolis, and a member of the American Society of Planning Officials. He helped establish the landscape architecture program at Iowa State University in the early 1920s. Nichols has the distinction of being the first registered landscape architect (1933) in Minnesota (though he was registered as an architect since formal landscape architectural

registration was not established until the early 1970s).

Arthur Nichols died in Rochester, Minnesota in 1970 and was buried at Sunset Memorial Park.

Morell & Nichols, Inc.

After forming their partnership in 1909, Anthony Morell and Arthur Nichols relocated to Minneapolis to take advantage of contacts established during their work in Duluth, Minnesota as employees of Charles Leavitt, Jr. Morell & Nichols, Inc. became one of the first and most productive landscape architecture firms in the state. The partnership blended Morell's European training and Nichols' eastern background with both men's appreciation of Minnesota and its regional character. The firm's broad-ranging design services included master and site plans of residential subdivisions, city and state parks, country clubs, cemeteries, hospitals and sanatoriums, schools, colleges, universities, seminaries, hotel and resort grounds, private grounds and estates, state capitol grounds, historic parks, Works Progress Administration sites, and state highways. While their projects primarily clustered in Minnesota and the adjacent five-state region, many were located throughout the United States and Canada. After Morell's death in 1924, Morell & Nichols, Inc. continued, but in name only. Nichols went on to participate in other firms and partnerships until his retirement.

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Cooney, Loraine M., comp. and Hattie C. Rainwater, ed. *Garden History of Georgia 1733-1933*. Atlanta, GA: Peachtree Garden Club; 1933. *Includes photos of the "Morningside" property in Augusta, Georgia. The owner, Alfred Bourne hired Nichols for this six-acre estate.*

Fitch, James M. and F. F. Rockwell. *Treasury of American Gardens*. New York, NY: Harper & Brothers; 1956. *A cross section of great American gardens. Includes the Nichols Garden, West Orange, New Jersey, designed by Furlong.*

Howe, Samuel. *American Country Houses of Today*. New York, NY: Architectural Book Publishing Co.; 1915. *Primary focus on residential properties. Illustrated with plans and photos. Includes a list of landscape architectural entries, photographs and associated text for Nichols' design of the C.B. MacDonald residence, Southampton, Long Island.*

Nichols, Arthur R. *Cemetery Landscape Development*. Prettyman Catalog Co.; n.d. *Reprinted from "Prettyman's Composite Catalog for Cemeteries," this document discusses the relationship between the land, architecture, roadways, and horticulture in a cemetery and how to combine them into a unified and beautiful whole.*

Nichols, Arthur R. "The Cemetery Design--Engineering Considerations." *The American Cemetery* (June 1933). *Discusses the integration of topography, trees, water supply for irrigation, road layout, grading and drainage in cemetery planning.*

Nichols, Arthur R. "The Cemetery Design--Horticultural Considerations." *The American Cemetery* (October 1933). *Discusses aesthetic and technical design criteria.*

Nichols, Arthur R. "Environmental Influence in its Relation to Institutional Development." *Minutes of the Quarterly Conference of the Executive Officers of State Institutions, Minnesota State Board of Control* 20, no. 3 (1 February 1921). *Discusses environmental factors in site development and human perception.*

Nichols, Arthur R. "Growth by Intention." *Minutes of the Quarterly Conference of the Executive Officers of State Institutions, Minnesota State Board of Control* 33, no. 4 (18 May 1934). *Discusses planning for growth and the future.*

Nichols, Arthur R. "Landscape Design in Highway Development - A Coordinating Factor in the Layout of Traffic Ways." *Landscape Architecture* (April 1940).

Nichols, Arthur R. *Minutes of the Quarterly Conference of the Executive Officers of State Institutions, Minnesota State Board of Control* 18, no. 4 (1 May 1919). *Includes a brief discussion of building and site development.*

Nichols, Arthur R. "A State Center for Minnesota." *Horizons* 20, no. 3 (1948). *Concerns the new state capitol development.*

Nichols, Arthur R. "Sunset Memorial Park." *The American Cemetery* (May 1930). *Discusses Sunset Memorial Park as an example of a park plan cemetery.*

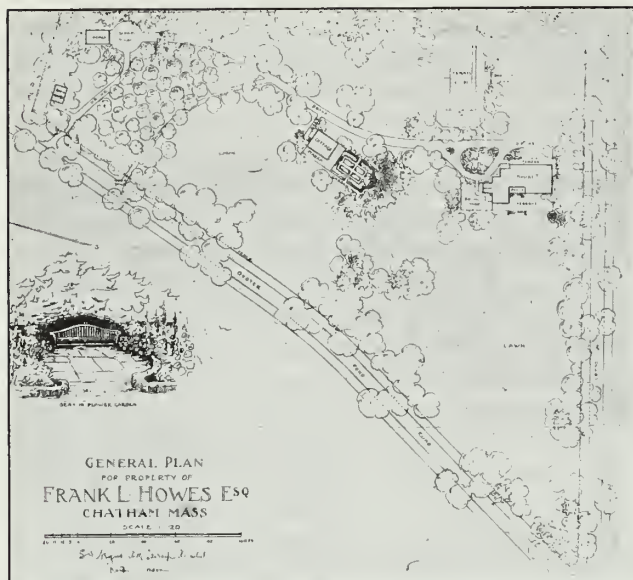
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The main archival collection of Morell & Nichols is held at Northwest Architectural Archives, University of Minnesota, St. Paul, Minnesota. It includes various plans, sketches, correspondence and articles. Additional materials can be found at numerous locations including the Northeast Minnesota Historical Center on the University of Minnesota-Duluth campus, at various project sites, and with some of the public agency clients. Materials and information on Morell, specifically, are limited.

Contributed by Gregory Kopischke

Negus, Samuel Pike
b. 1874, d. 1943.

Samuel Pike Negus was born in New York City in 1874. He attended Hallam's School in Dresden, Germany before entering Harvard College. He received a B.A. from Harvard in 1899. From 1899 to 1902 he studied landscape gardening and horticulture at the Bussey Institute of Harvard University, graduating with a degree in landscape architecture from Harvard in 1906. In 1902, before receiving his degree, he began to practice landscape architecture as an office and field assistant in the offices of Manning Brothers, James Sturgis Pray, Stephen Child, and Benjamin Watson.



Samuel Pike Negus' General Plan for Property of Frank L. Howes, Esq., Chatham, Massachusetts, 1913. (Frances Loeb Library of Harvard University.)

In 1905 Negus worked briefly for landscape architect William PUNCHARD (1868-1930s or 1940s) as a field assistant. He re-connected with PUNCHARD in 1908 and the two set up a partnership in Boston, billing themselves as "Landscape and Garden Architects." Their official partnership only lasted a year but the split was amiable. They continued to collaborate on both residential gardens and public projects for many years. They prepared their largest joint public project, D.W. Field Park, for the city of Brockton, Massachusetts. Brockton had hired Frederick Law Olmsted (Sr.) and Co. in 1892 to prepare a park study to coincide with the development of a new sanitation system for the city. While the park system was not implemented, Daniel Field, a wealthy Brockton industrialist and Chairman of the Park Commissioners, hired Samuel Negus and William PUNCHARD in 1926 to prepare a plan for a 650-acre park in the northern portion of Brockton; the plan they prepared, featuring linked water bodies in a woodland setting, was based on the principles of Frederick Law Olmsted, Sr., and John Charles Olmsted. While Field, who funded the park and supervised its construction, did not implement the Negus and PUNCHARD plan in detail, he clearly relied

on the plan for guidance throughout the park's development.

Samuel Negus, alone, prepared plans for other sites in Brockton such as a planting study for Salisbury Park (1913) and a plan for Brockton's Union Cemetery (ca. 1911). He also prepared plans for St. Andrews by the Sea in Hyannis Port, Massachusetts in 1904 and for the Dayton Country Club in Dayton, Ohio. In 1921, once again teamed with PUNCHARD, he developed "Plans for Improvement of Station Grounds, Scituate (Massachusetts) Village Improvement Society." Negus also designed many private gardens in Massachusetts, New Hampshire, and Rhode Island. His work seems to have been eclectic, incorporating some formal and some naturalistic elements.

Samuel Negus was an active member of the American Society of Landscape Architects (ASLA). He joined the ASLA in 1903 and attended many of the Boston-based chapter meetings, becoming a Fellow of the Society in 1914. Having established his own office in 1909, Negus practiced in the Boston area for his entire professional career and lived in Brookline, Massachusetts. He retired in 1939 and died four years later in Palm Beach, Florida in 1943.

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Negus, Samuel. "Landscape Gardening on a Small Lot." *House Beautiful* 39 (March 1916): 108-109. *The article offers advice on accommodating the automobile in the design of a small suburban garden using a Negus project in Brookline, Massachusetts as an example.*

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A collection of fifty-two photographs and plans of the work of Samuel Pike Negus are housed in the Special Collections division of the Frances Loeb Library at the Graduate School of Design, Harvard University, Cambridge, Massachusetts.

Contributed by Phyllis Andersen

Newton, Norman Thomas

b. 1898, d. 1992.

Norman Thomas Newton was born in Corry, Pennsylvania in 1898. A 1919 graduate of Cornell University, Newton also received a master's degree in landscape design from Cornell in 1920. In 1923, after working in the office of landscape architect Bryant Fleming (1877-1946) for three years, Newton was awarded a Prix de Rome. He spent the following three years as a Fellow of the American Academy in Rome studying the gardens of Italian villas. During this period he produced meticulous measured drawings of both the Villa Chigi and the Villa Medici as well as immersing himself in disciplines--particularly music and the fine arts--he came to view as intrinsically related to both architecture and landscape design.

On his return to the United States, Newton entered private practice in the office of Ferruccio Vitale, designing country places. In 1932 he left Vitale to establish his own New York office. He became increasingly involved with public-works projects administered by the Civilian Conservation Corps and served as an Associate Landscape Architect for the National Park Service from 1933 to 1939. Three of Newton's most notable public projects were undertaken during this period: master plans for Bedloe's Island, the site of the Statue of Liberty in New York City; for the Salem Maritime National Historic Site in Salem, Massachusetts; and for the Saratoga Battlefield National History Park.

Returning to Italy in World War II as a lieutenant colonel in the United States Air Force, Newton was attached as senior monuments officer to the British Eighth Army during the years 1942 to 1946. His work entailed both surveying the condition of cultural sites and monuments, and formulating recommendations for the conservation and reconstruction of war-damaged structures and sites. The multiple decorations he received from the Italian government in 1946 and 1950 illustrate the importance of this work.



Portrait of **Norman Thomas Newton**. (Frances Loeb Library of Harvard University.)

Newton joined the faculty of the Harvard Graduate School of Design as an assistant professor of landscape architecture in 1939 and, apart from service during World War II, taught at the school until his retirement in 1967. He was named Charles Eliot Professor of Landscape Architecture in 1963. After leaving Harvard, Newton returned to the American Academy in Rome as resident landscape architect.

In addition to his teaching responsibilities, Newton was also involved in professional activities, most notably in the American Society of Landscape Architects (ASLA) which he joined in 1923. A Fellow of the Society, he served as its president between 1957 and 1961. During his presidency, the Society's headquarters was relocated from Boston to Washington, D.C. At the same time, through a

variety of initiatives, Newton attempted to change the criteria for membership in the ASLA based on his strong belief in the importance of substantial working experience as a practitioner. The Society awarded him the Bradford Williams Medal in 1975 and the ASLA Medal in 1979 for his contributions to the profession of landscape architecture.

Newton contributed to professional journals as a historian, critic, educator, and reviewer. His comprehensive book, *Design on the Land* (1971), was immediately recognized as a classic history of the discipline and has remained a standard text. The book provides clues to Newton's design approach. For example, he asserts that "in design the role of space is primary," further arguing that "one of the best sources of positive spatial character is clarity of overall form; this occurs most convincingly when one can readily perceive the boundaries or limits of the space, the vertical planes of masonry or vegetation implied or explicit that contain it." Newton also links landscape architecture with conservation, stressing that both disciplines focus on "the desirable optimum relation between the piece of land and the proposed use: in short, wise use of the land."

Norman Newton died in Cambridge, Massachusetts on 13 September 1992.

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Newton, Norman T. "100 Years of Landscape Architecture/Centennial of the Profession." *Landscape Architecture* 54, no. 4 (July 1964): 260-265. *A discussion of development and changes in landscape practice in the United States. Newton also comments on the roles of professional associations (ASLA most notably) and of professional education; included is his recurring emphasis on the need for effective collaboration among architects, urban designers, and landscape architects.*

Newton, Norman T. "The American Academy in Rome: What is its Educational Value Today...by a Landscape Architect and Educator." *Journal of the American Institute of Architects* 18, no. 1 (July 1952): 28-31. *Newton's essay emphasizes the opportunities for interdisciplinary interchanges offered its Fellows by the Academy.*

Newton, Norman T. *An Approach to Design*. Cambridge, MA: Addison-Wesley; 1951. *A wide-ranging analysis of design perception, philosophy, practice, and education which derived, in large part, from conversations with students and colleagues at the Harvard Graduate School of Design in the mid to late 1940s. A preliminary version of this text was published privately in 1950 under the title*



Norman Thomas Newton, rendering of Villa Medici at Fiesole. (Frances Loeb Library of Harvard University.)

"The Structure of Design." In 1979 Newton prepared a revised version of the text (unpublished). Copies of this revision and the preliminary work are included in the collections of the Frances Loeb Library.

Newton, Norman T. "The Citizen's Role in Landscape Architecture: a Plea for Public Understanding of the Profession." *Landscape Architecture* 47, no.1 (October 1956): 285-288. Excerpted from a talk entitled "Why Landscape Architecture?" delivered to the Women's Club of Louisville. Newton discusses the tension between preservation and development interests, as well as the roles of both the private citizen and government at all levels in protecting the natural environment.

Newton, Norman T. "Collaboration and Landscape Architecture." *American Magazine of Art* 23, no. 4 (October 1932): 231-236. A broad discussion of the ideal collaboration between landscape designer and architect, as well as other specialists, which will result in harmonious unity of site and structure. Although illustrated with photographs of American sites, Newton makes specific reference to European models.

Newton, Norman T. "Contemporary Trends and Future Possibilities in Landscape Design. Modern Trends--What Are They?." *Landscape Architecture* 22, no. 4 (July 1932): 302-303. In a brief essay, Newton notes that landscape architects have, historically, considered what are called characteristics of the "modern" in architectural design: "simplicity, ease of maintenance, directness." Critical judgement, he argues, should be based on the quality of a design not its superficial contemporaneity.

Newton, Norman T. *Design on the Land: The Development of Landscape Architecture*. Cambridge, MA: Harvard University Press; 1971. "Design on the Land" has become a standard reference work and overview of landscape design history. Although the scope of the work is international there is heavy emphasis on the United States; topics examined include the National Park System, the Civilian Conservation Corps, and parkways,

as well as private gardens and public parks. The text is heavily illustrated with maps, plans, and photographs and includes a substantial bibliography.

Newton, Norman T. "In a Roman Villa Garden (Chigi)." *House and Garden* 52, no. 4 (October 1927): 116. Description, illustrated by plan and drawings, of the grounds of Villa Chigi. Newton pays particular attention to planting materials and to the interplay of sun and shade in the grounds' design.

Newton, Norman T. "Landscape Architecture Today, A Biological View." *Landscape Architecture* 32, no. 1 (October 1941): 18-21. Remarks at a colloquium sponsored by the Lowthorpe School of Architecture. Newton expresses his consistent concern with the collaborative character of design and the integration of "ideal" design into the "real" world (citing public works projects as potential exemplars.)

Newton, Norman T. "Landscape Architecture, a Brief Description of the Profession and its Scope." *Landscape Architecture* 41, no. 1 (October 1950): 19-21. The preliminary text of a leaflet to be distributed by ASLA to "persons interested in the profession." Newton lists the varieties of possible projects and operations and briefly discusses professional training.

Newton, Norman T. "Landscape Architecture: A Profession in Confusion?." *Landscape Architecture* 64, no. 4 (July 1974): 256-263. A critique of the "Report on the Profession of Landscape Architecture" issued by ASLA in 1972. Newton finds the report deficient in method and confused in both argument and conclusions; included in an appendix are brief biographies of notable American practitioners cited in the body of Newton's commentary.

Newton, Norman T., ed. *Memorandum for Field Officers W-5. Maps and Plans*. Washington, DC: National Park Service; 1936. A technical manual, compiled and edited by Newton, which includes definitions of and clear instructions for the preparation of maps and plans by National Park Service personnel. A revised edition was published in 1937.

Newton, Norman T. "A Papal Estate." *House and Garden* 54, no. 4 (October 1928): 142. *Description, with much-reduced reproductions of drawings and plans by Newton and William Douglas, of the grounds of La Magliana. Newton's analysis is focused on the grounds' essential design, which had been obscured by centuries of neglect.*

Newton, Norman T. "The Papers of Frederick Law Olmsted: Volume III, Creating Central Park." *Town Planning Review* 55, no. 3 (July 1984): 368-375. *In this book review Newton provides a detailed examination of the text, the manuscript materials transcribed, and editorial policy and practice.*

Newton, Norman T. "Villa Medici at Fiesole." *Landscape Architecture* 17, no. 3 (April 1927): 185-189. *A discussion of both Michelozzo's design and the contemporary appearance of the villa and its gardens, illustrated with plans and renderings by Newton and others.*

Thompson, J. William. "A Persistence of Talents." *Landscape Architecture* 79, (April 1989): 2-7. *An appreciation of Newton as an individual, a practitioner, and an educator. The article includes reproductions of envois and detail drawings dating from Newton's European travels in the 1920s.*

United States Army Headquarters Allied Commission, Subcommittee for Monuments. *Final Report*. Washington, DC: Headquarters Allied Commission; 1945. *As Director of the Subcommittee for Monuments, Newton contributed to the preparation of this report which surveyed damage to architecture and historic sites in Italy and offered recommendations for post-war preservation and reconstruction projects. The report includes detailed regional surveys as well as a history of the Commission's activities and a register of its staff.*

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Archival holdings relating to Norman T. Newton's varied professional activities and interests include papers housed at the Harvard University Archives and materials in

the collections of the Frances Loeb Library, Graduate School of Design, Harvard University, Cambridge, Massachusetts. Other materials remain in private hands.

Contributed by Mary Daniels

Nolen, John
b. 1869, d. 1937.

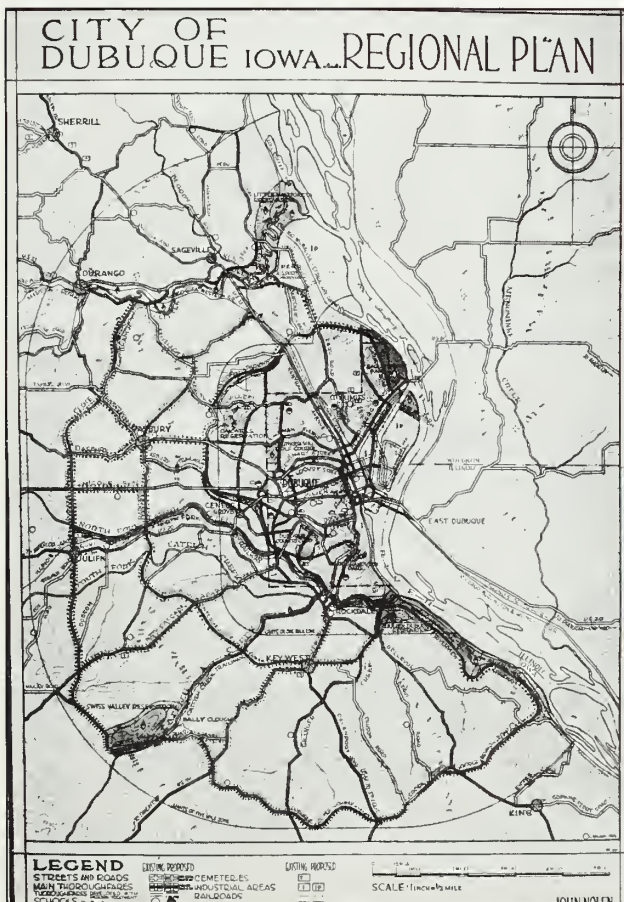
John Nolen was born in Philadelphia, Pennsylvania in 1869. Accepted to Girard School in Philadelphia at the age of nine, he graduated first in his class when he was fifteen years old. He went on to attend the Wharton School of the University of Pennsylvania, where he focused his studies on philosophy, economics, and public administration; he graduated with a bachelor's degree in 1893.

Although Nolen's first occupation was professor of adult education at the University of Pennsylvania, his thesis, *Municipal mis-handling of the Philadelphia gas works and the steps that should be taken to correct the corruption*, and the garden work he performed on the Stephen Girard estate to pay his college tuition evinced his incipient interest in city planning and landscape design. He also acted as superintendent for Onteora Park, a Catskill Mountain resort, between semesters at the University of Pennsylvania. From 1886 to 1891 Nolen was the Secretary of the Girard Trust Funds and between 1893 and 1903 he served as the Executive Secretary for the Extension of University Teaching.

In 1903, at the age of thirty-four with a wife and two children, Nolen returned to his early interest in landscape architecture. He left his University of Pennsylvania teaching position, sold his house in Ardmore to pay his expenses, and enrolled in the landscape architecture program at Harvard. There Nolen's design instructors included Frederick Law Olmsted, Jr., and F. Shurtleff. He studied horticulture and herbaceous plants with B.M. Watson. Nolen opened an office on Harvard Square in Cambridge, Massachusetts in 1904,



Portrait of **John Nolen**. (Division of Rare and Manuscript Collections, Carl A. Kroch Library, Cornell University, Ithaca, New York.)



John Nolen's Regional plan for Dubuque, Iowa. (ASLA, *Illustrations of Works of Members*, 1931.)

one year before his graduation. He graduated at the head of his class despite the fact that he was excused from his final examinations to undertake a commission in Charlotte, North Carolina. (D.A. Tompkins and George Stephens hired him to design a park for the city on the recommendation of Harvard President Charles Eliot.)

Nolen continued to study planning throughout his career, making 134 trips to European countries for this purpose. (He had also conducted post-graduate work in Munich in 1900 before turning to landscape architecture as a profession.) He received an honorary Sc.D., Hobart in 1913. In 1931 he was awarded a grant to study city planning in Germany and attended the first All-Union Convention on City Planning in Russia open to foreign specialists.

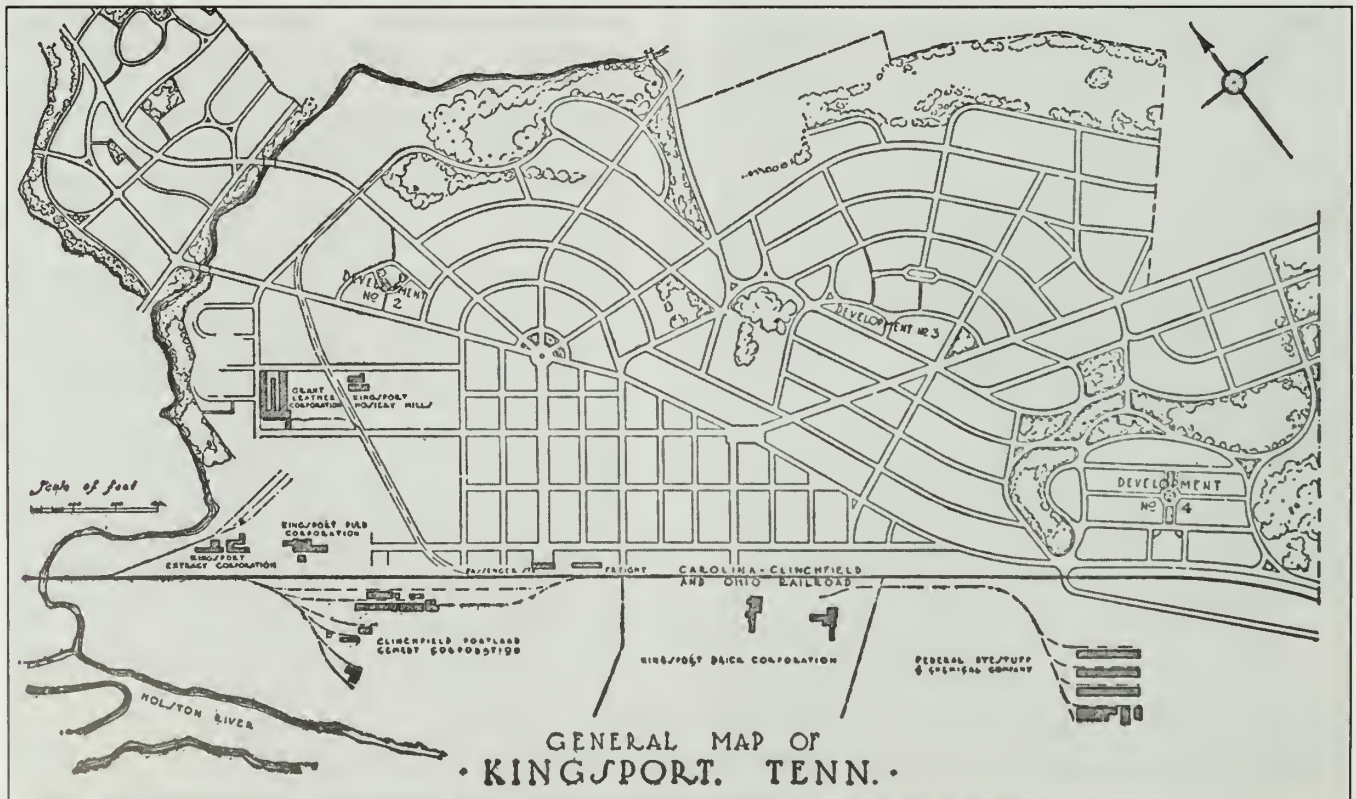
While many of Nolen's first commissions involved park design, he also laid out subdivisions and soon was engaged in city planning, beginning a plan for the partially-developed town of Kingsport, Tennessee in 1905. Nolen and his firm completed over 450 projects including comprehensive plans for 29 cities and 27 new towns (7 for the federal government), and he acted as a consultant to 17 state and regional government agencies. Typically, Nolen provided planning services to a city over a period of years. For example, he prepared the first of a succession of seven reports and plans for Little Rock, Arkansas in 1913, the last in 1930. He prepared a plan for Bridgeport, Connecticut in 1916 in which he advocated legal controls over land use. In 1918 Nolen served on the advisory committee of the Emergency Fleet Corporation's Housing Division, a government agency created to provide housing for workers in industries vital to the World War I war effort. Nolen was Chief of the Bureau of Housing and Town Planning for the Army Education Committee. He completed assignments for the National Park Service, the Natural Resources Committee, the Resettlement Administration (Greenbelt Towns), and the Housing Division of the Public Works Administration as a consultant to the United States Department

of the Interior. He also served as a consultant to the East Georgia Planning Council and the States of New Hampshire, Vermont, and Alabama. His 1921 plan for Mariemont, Ohio directed development of the community from the ground up. He called the Mariemont plan, "an interpretation of Modern City Planning Principles applied to a small Community to produce local happiness. A National Exemplar."

John Nolen believed that small towns and relatively small cities had economic and social advantages over larger municipalities, particularly if they had easy access to the larger cities via transportation networks. As early as the 1920s he recognized that the automobile and the airplane would influence the shape of future cities as much as the railroad had earlier. In his 1930 plan for Little Rock he advocated the acquisition of a square mile for a municipal airport even though the city was not yet on a Federal Airway.

Nolen's primary focus was town planning, but he also pioneered parkway design. He believed that major traffic routes should follow topography and that ring roads or circumferentials should be used to direct traffic around cities to avoid congestion. Parkways, he felt, sustained and increased land values sufficiently that taxes would pay for such improvements. He prepared a study of parkways with Henry Vincent Hubbard (1875-1947) that Hubbard completed after Nolen's death in 1937. A prolific writer, Nolen produced six books and numerous articles on a wide variety of subjects. He also edited and composed an introduction for the 1907 edition of Humphry Repton's *The Art of Landscape Gardening*.

In addition to his writings, Nolen had a great impact on the landscape architecture profession through his influence on the younger generation of city planners. Russell VanNest Black, one of the professionals who



John Nolen's General Plan for Kingsport, Tennessee, from, *New Towns for Old*.

worked for a time with Nolen's firm, stated in the 1967 edition of *Planning and the Planning Profession*, "That office became an institution. From apprenticeships there many young men went out to positions of responsibility and leadership in the planning field--among them, three presidents of the City Planning Institute. Until Harvard inaugurated its School of Planning in 1929, no better training was available than the Nolen office."

Nolen helped found or took a leading role in the most influential planning organizations of his day. He became a Fellow of the American Society of Landscape Architects (ASLA) in 1910, having joined the organization in 1905. In 1909 he gave the keynote address at the first National Conference on City Planning in Washington, D.C. He was President of the National Conference on City Planning in 1926 and in 1931 he became President of the International Federation of Housing and Town Planning. He served as President of the Boston Chapter of the ASLA in 1932 and he was Director of the American Society of Planning Officials and the National Housing Association. John Nolen died in 1937. He is buried in Mt. Auburn Cemetery in Cambridge, Massachusetts.

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City Planning: A Series of Papers Presenting the Essential Elements of a City Plan. New York, NY: D. Appleton and Co.; 1924. *This volume contains a series of papers concerning city planning prepared by sixteen prominent practitioners including Frederick Law Olmsted, Jr., Arthur A. Shurtleff, and J. Horace McFarland. Nolen wrote the preface and two chapters, "The Subdivision of Land" and "Park Systems."*

Kratt, Mary Norton and Thomas W. Hanchett. *Legacy: The Myers Park Story.* Charlotte, NC: Myers Park Foundation; 1986. *An account of the development of Myers Park, a suburb of Charlotte, North Carolina. This publication describes Myers Park's beginnings under John Nolen, documents the way Draper came under Nolen's auspices and assumed responsibility for the project, discusses James B.*

Duke's increasing involvement in the South and how that led him to acquire a home in Myers Park and begin a professional relationship with Draper, and chronicles the final development of the project including the construction of Draper's own English Tudor Revival mansion on Queens Road. Of particular interest, the account details the way Draper's contributions frequently departed from Nolen's original plans.

Manning, Warren H. "Town Sites on Government Reclamation Projects." *Landscape Architecture Quarterly* 4, no. 3 (April 1914). *This article was abstracted from a report submitted by Warren Manning and other members of an ad hoc committee convened by J. Horace McFarland, President of the American Civic Association, to advise on town planning. The committee, which also included John Nolen, Frederick Law Olmsted, Jr., Frank Waugh, and Harlan Kelsey, urged local and government planners to embrace current techniques in laying out new communities, but also to maintain individuality.*

Marston, George White. "Presidio Park: A Statement of George W. Marston in 1942." *Journal of San Diego History* 32, no. 2 (March 1986): 103-115. *Typeset copy of letter from local merchant-prince, George Marston describing development of Presidio Park and discussing roles of John Nolen, Ralph Cornell, and Roland Hoyt.*

Nolen, John. *Better City Planning for Bridgeport, Some Fundamental Proposals to the City Plan Commission...with a Report on Legal Methods of Carrying Out the Changes Proposed in the City for Bridgeport by Frank Backus Williams of the New York Bar.* Bridgeport, CT: City Planning Commission, Brewer-Colgan Printers; 1916. *This report is of particular importance for two reasons. First, it deals with the need for housing workers of low income. Nolen's arguments in this report for subsidized public housing were persuasive and led to his involvement in the Federal Government's effort to create war worker housing. Second, Nolen's concern for land-use control and his awareness of a new*

trend towards legal regulation in city planning led him to recommend that the planning commission rely on the advice of an attorney in considering new development. In 1916, the same year Nolen's report was published, the City of New York established the first zoning ordinance in the United States.

Nolen, John and Brion J. Arnold. *The City Plan of Flint Michigan*. Flint, MI: City Planning Board; 1920. The report reflects an interesting collaboration between Nolen and Arnold, a transportation engineer. It is possible that Arnold influenced Nolen's repeated recommendations to abolish grade crossings within city limits, acquire aviation fields, develop a street thoroughfare system, and establish a union station. These elements appear in the Flint plan and in many of Nolen's subsequent plans. The report also advocates development of a system of parks and public ownership and control of flood-prone areas. The introduction to the report includes a thorough description of Nolen's professional background, education, and publications.

Nolen, John. *Montclair, the Preservation of its Natural Beauty and its Improvement as a Residence Town*. Report prepared for the Municipal Art Commission; 1909. An early study resulting in recommendations directed towards creating a superior community environment. The report acknowledges the development of the Essex County Park System (the first county park system in the United States) and Montclair's early efforts to build schools and parks. The study stresses improvement along the railroads through the town and the railroad stations. Nolen's plan would be the inspiration for community improvements that set Montclair apart as one of the more attractive residential communities in the greater metropolitan region of New York City.

Nolen, John. *New Ideals in the Planning of Cities, Towns, and Villages*. New York, NY: American City Bureau; 1919. Nolen begins the book with a litany of shortcomings in American cities, which he attributes to

unprecedented growth, the complexity of city life, and the lack of skill and experience with which they were planned. In the second part of the work he discusses topics such as the importance of a local survey in developing a city plan, essential elements to be considered in city planning, types of plans, legislation and organization, financing, and professional training for city planning work. Illustrated.

Nolen, John. *New Towns for Old, Achievements in Civic Improvement in Some American Small Towns and Neighborhoods*. Boston, MA: Marshall Jones Company; 1927. This book draws on a number of Nolen's most innovative projects including Kingsport (see illustration previous page), Tennessee, and Mariemont, Ohio, to provide concrete illustrations of civic improvements and town planning. It also notes some English garden cities as historic precedents. Nolen hoped to use this book to attract attention to the advantages of small cities and to encourage the development of additional, carefully-planned towns and small cities.

Nolen, John and Henry V. Hubbard. *Parkways and Land Values*. Harvard City Planning Studies, vol. 9. Cambridge, MA: Harvard University Press; 1937. Nolen wrote the first draft of this publication, which Hubbard rewrote and published after Nolen's death. Nolen and Hubbard hoped that parkways would "become the framework for a new town-and-country community by providing a practical means for a better distribution of population." The study focuses on parkways in Boston, Massachusetts; Kansas City, Missouri; and, Westchester County, New York as case studies. It also advocates the creation of parkways elsewhere in the country. In this work, Nolen and Hubbard anticipated the future and the development that would follow from a mobile citizenry. Illustrated. Charts.

Nolen, John. *Replanning Small Cities; Six Typical Studies*. New York, NY: B.W. Huebsch; 1912. Illustrated.

Piegaro, Nicholas M. "Montclair: Sixty Years After John Nolen--A Study of How Town Planning in Montclair, New Jersey Has Evolved Around the 'Nolen Concept.'" Master's thesis, Pennsylvania State University; 1970. *This study examines the extent to which Montclair benefitted from the Nolen Plan. There is evidence that Nolen's plan contributed to Montclair's growth and development and that later plans of 1933 and 1946 were based on the Nolen framework.*

Repton, Humphry. *The Art of Landscape Gardening*. Edited by John Nolen. Boston, MA: Houghton, Mifflin & Co.; 1907. *Intended to be the first in a series of "classics in landscape architecture" this was one of two volumes ever printed. Nolen edited the work and wrote a nine-page introduction discussing Repton's contributions to design and evaluating the practicality of Repton's works.*

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There are two major repositories for the work of John Nolen. The largest collection, the John Nolen Papers, is housed at the Carl A. Croch Library, Cornell University and contains one hundred and thirty-four cubic feet of paper. This includes about ten thousand maps and drawings, all of the office files, professional activities, lantern slides, lectures, international activities, and an extensive collection of photographs associated with Nolen's career. The second collection, at the Frances Loeb Library at Harvard contains a mounted plan of Mariemont, Ohio, some unique journals, books, and press clippings of the period. Harvard also possesses the papers of Charles Mulford Robinson, which includes many Nolen-associated materials. The University of Pennsylvania has copies of all published reports and a file of presentation plans, while the University of North Carolina has a few manuscript reports and Nolen's comprehensive office reference library.

Contributed by Frank B. Burggraf

Notman, John

b. 1810, d. 1865.

John Notman was born 22 July 1810 in Edinburgh, Scotland in a period when the city's cultural life was booming as Enlightenment gave way to Romanticism. Descended from a slater, one of a long line of stoneworkers, his father David Notman worked at a local quarry and helped construct the Bonnally Reservoir for the Edinburgh Joint Stock Water Company in 1822. The medieval apprenticeship and guild systems persisted into the first quarter of the nineteenth century, and John Notman was apprenticed for four years in the 1820s to a builder or carpenter with country house projects in the Scottish highlands and northern Ireland.

John Notman left Scotland for Philadelphia in 1831 and, the next year, registered for naturalization. In 1833, he returned to Scotland to convey his mother, brother, and two sisters to America. By 1837 his name appeared in Philadelphia city directories, first as a carpenter then as an architect. In 1844 he married Martha Pullen, a painter seven years his senior, who had been left widowed from a previous marriage.

Through design work he completed for the Library Company of Philadelphia in 1835, Notman met horticulturalist John Jay Smith, then its librarian, who was instrumental in securing many commissions for Notman. (Smith later became editor of *The Horticulturalist* after Andrew Jackson Downing's death.) In 1836, Smith, China trade merchant Nathan Dunn, and other prominent civic leaders, formed a joint stock company to found a garden cemetery for Philadelphia just above the Schuylkill River falls on an old estate named "Laurel."

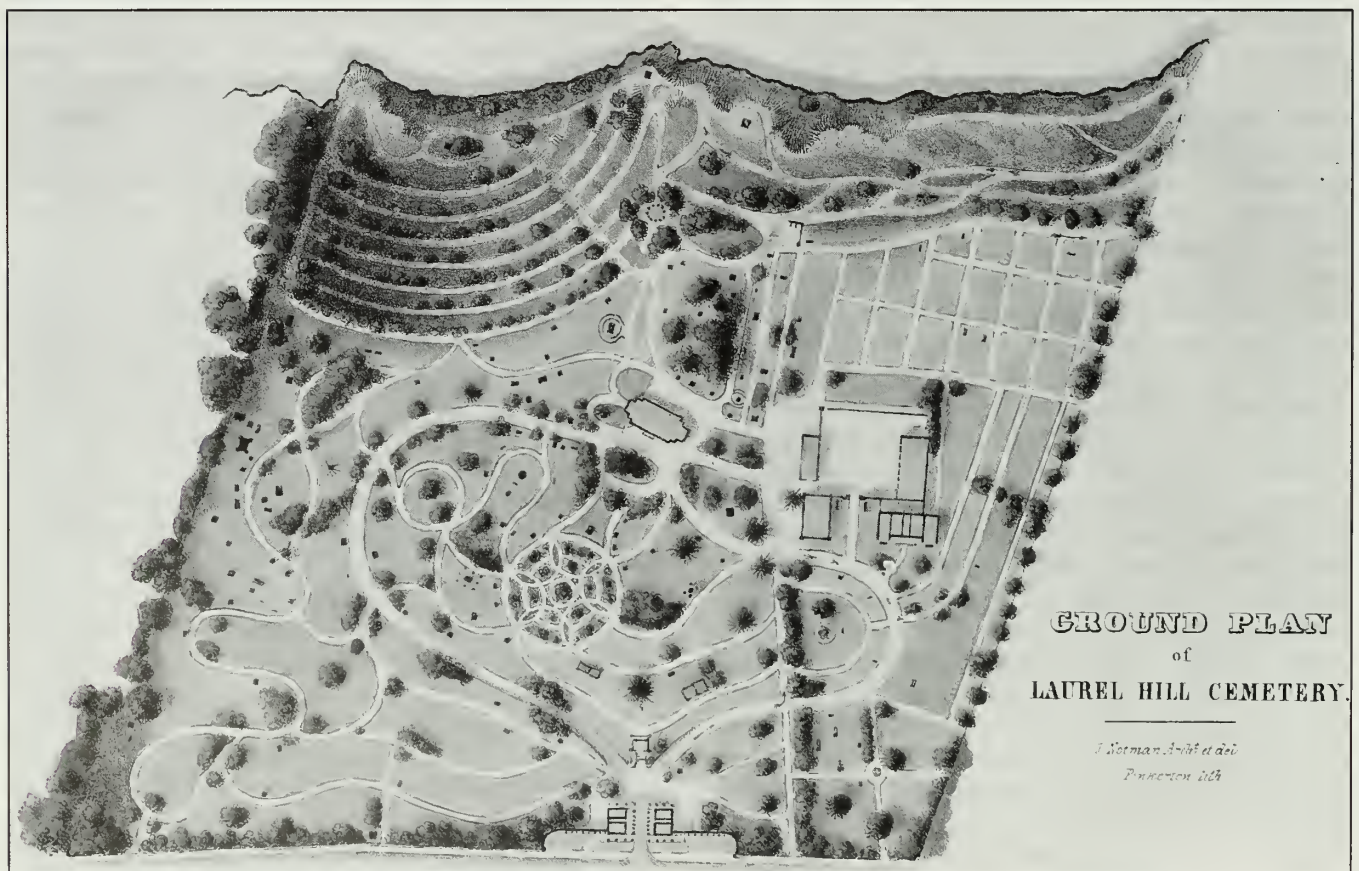
Notman's design for Laurel Hill was selected despite designs proposed by more established practitioners such as William Strickland and Thomas U. Walter. Notman's plan, generally gardenesque, drew inspiration from H.E. Kendall's Kensal Green or All Souls' Cemetery, founded northwest of London in

1831 by the General Cemetery Company. Kendall's landscape relied on the Palladian concept of a central core with surrounding spatial units displaying minor irregularities; similar elements characterize Notman's work. In 1838 Notman completed a Norman Gothic chapel (now demolished) and had a statue, "Old Mortality with Sir Walter Scott and his Pony" by sculptor James Thom, installed just within Laurel Hill's entrance in a Norman grotto-like shelter. Notman personally favored the theatrical composition as reminiscent of his own family's stonecarving heritage. He also designed several funerary monuments of diverse architectural styles for Laurel Hill.

Beginning in the late 1830s Notman found many commissions in the design of country estates. His plans for The Cottage (1837-1838) of Nathan Dunn in Mount Holly, New Jersey drew recognition in Andrew Jackson

Downing's *A Treatise* (1841). Its "highly elegancy veranda...one of its striking features" opened the house to the surrounding picturesque landscape in precisely the fashion that Downing promoted. An octagonal greenhouse or conservatory, planters in the domed great hall, and glass painted with landscape views seemingly brought nature inside.

Downing also favored Notman's Riverside Villa (1839) in Burlington, New Jersey, residence of Episcopalian bishop George Washington Doane, another friend of John Jay Smith. One of the earliest examples of the Italianate style in the United States, it featured verandas and balustrades "picturesquely outflung to the landscape" with commanding views of the Delaware River and a glass conservatory with views across backyard lawns or "pleasure grounds." Notman designed the seven-acre property with a thick screen of evergreens



John Notman's Plan of Laurel Hill Cemetery, Philadelphia, Pennsylvania, 1844. From, *Guide to Laurel Hill Cemetery, Near Philadelphia* (Dumbarton Oaks, Studies in Landscape Architecture, Photo Archive.)

concealing the kitchen gardens from the rest of the picturesque landscape. A simple Italian- or Tuscan-style model home by Notman appeared in Downing's *Cottage Residences* (1842). Henry McCall's 135-acre Italianate country seat, Ellarslie (1848-1849), near Trenton featured a formal symmetrical carriage entrance with views of the river front. Some patrons with estates near Princeton, New Jersey combined Notman's architectural designs with Downing's landscapes; examples include Harry Ingersoll's Medary (1847), Joshua Francis Fisher's Alverthorpe (1850) in Jenkintown, and Henry Pratt McKean's Fern Hill (1851-1852) in Germantown. Other estate house designs in the area mixing the classical, American Georgian, Gothic Revival, or Tuscan styles with a picturesque setting included the John P. Stockton House (1848-1849), now the residence of Princeton's president, as well as Prospect and Guernsey Hall, both designed in the 1850s. An additional, if unsuccessful, Downing and Notman collaboration was a plan they prepared in 1845 for Spring Grove Cemetery in Cincinnati, Ohio. Although Notman and Downing had been invited by the Cincinnati Horticultural Society to submit a plan, it was rejected by the cemetery founders who had in mind a more freely flowing picturesque landscape such as Boston's Mount Auburn or New York's Greenwood.

Although most of Notman's commissions were purely architectural, the politician, horticulturalist, and Episcopal lay leader Judge Richard Stockton Field employed Notman in 1846 to design the forty-acre grounds of his Princeton estate, Fieldwood (also called Woodlawn, Guernsey Field, or Marquand Park). Notman's plans for unifying the grounds in a picturesque fashion with a system of meandering avenues, paths, plantings, a woodland, and structures--old and new, and including greenhouses--won praise in the sixth edition of *A Treatise* (1859). Today, half of Fieldwood remains a municipal park.

Field recommended Notman for several commissions at Princeton in 1846 including

the theological seminary and Ivy Hall law school. That year, Notman termed his unsuccessful Gothic design in the Smithsonian Institution competition the "collegiate style" although it would not become a trend on campuses until the turn of the century. Through the 1840s and 1850s, Notman's major commissions came from churches in the Philadelphia area, New Jersey, Delaware, Maryland, and western Pennsylvania.

In the fall of 1847 Notman traveled to Virginia to "improve" the landscape of Huguenot Springs, a newly opened spa in Midlothian, Virginia sixteen miles from Richmond. He aimed to create a "shady promenading ground" with a "picturesque effect" at the center around the hotel with its oval drive. Notman promised that after he staked out the walks, drives, and masses of plantings, an experienced gardener would be able to carry out his directives to produce the intended "plan and effect" but his design was never completely realized. From that brief project, however, Notman met Thomas T. Giles who introduced him to the founders of Richmond's Holly-Wood Cemetery.

In February 1848, Notman submitted a design for the original forty-two acres of Holly-Wood overlooking the Virginia capital city across the James River falls; work began that July. Notman's roads follow the natural contours of the varied terrain of hills and "four valleys opening into a greater one" to "best display and view all the beauty of the grounds." Irregularities of the circulatory system produced "many angles and corner lots" much in demand for display of fine monuments or mausoleums. Notman ensured that the entry and approaching roads would provide convenient access from the city. His report, his most extensive landscape design description, emphasized functionalism. He provided carriage access to all of the grounds on sinuous gravel avenues augmented by paths, a system constructed with "little or no cutting or grading" that reserved flanking grass borders for "planting or other decorative occupation" to prevent "the appearance of the railing and enclosures... crowding on the drives."

At Holly-Wood Notman articulated a design philosophy far more picturesque than executed in his previous landscape projects. Notman suggested the cemetery name, inspired by the large holly trees on the wooded site, and he added other indigenous plantings. For economy and a naturalistic appearance, he urged extensive use of local materials such as river granite for surface gutters and bridges of rustic white oak trunks. His proposed tower and lake were never built.

Pleased with his work on Holly-Wood Cemetery, Giles and two of the cemetery's directors hired Notman in 1851 to improve Richmond's Capitol Square, originally designed in 1816 in a formal style by the French architect Maximilian Godefroy to frame Thomas Jefferson's famed Virginia State House. In hiring Notman, Richmond leaders attempted to achieve a fit, unified, and picturesque site for the diverse elements of the square: a newly installed, grand equestrian monument dedicated to George Washington, a Federal-style bell tower, and the neoclassical capitol building. Notman resculpted the terrain as a showcase framed by trees and shrubbery. Following Notman's recommendations, convict labor performed the heavy work in leveling and filling the steep, varied terrain to form "gentle natural undulations, rising gradually to the base of the capitol and to the monument" atop a broad plateau embellished with sinuous gravel paths, flowing water, and indigenous plantings (maples, willow oaks, and tulip trees). Some call Richmond's Capitol Square the nation's first urban public park, predating the Mall in Washington, D.C. and New York's Central Park. It was Notman's last major landscape design.

Although Notman also had an established reputation as a church architect, confirmed in 1848 by official approval from the New York Ecclesiastical Society, in 1853 his practice waned. It continued to suffer through the Panic of 1857 and the Civil War. One of his last structures, designed to "embellish the picturesque," was the arched marble Italianate gate (1856-1858) for Philadelphia's

Mount Vernon Cemetery, including a hundred-foot-tall tower and a lodge.

Notman had proven himself equally adept in architecture and landscape design, usually focusing on the interaction and integration of both. He was a founding member of the American Institute of Architects (1836) and of the Pennsylvania Institute of Architects (1861). Alcoholism reputedly hastened his death at age fifty-five in 1865. Notman lies at Laurel Hill under a simple, dark gray, granite shaft that gives no indication of his accomplishments.

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Dallett, Francis James. "John Notman, Architect." *Princeton University Library Chronicles* 20, no. 3 (March 1959): 127-139. *This article paraphrases "Short Sketch of John Notman," a manuscript by an unknown author now lost from the Historical Society of Pennsylvania.*

Downing, Andrew Jackson. *Cottage Residences, or, A Series of Designs for Rural Cottages and Cottage Villas, and Their Gardens Adapted to North America*. New York, NY: Wiley and Putnum; 1842. *The ninth illustration is Notman's pattern book design for a simple "rural" cottage.*

Downing, Andrew Jackson. *A Treatise on the Theory and Practice of Landscape Gardening Adapted to North America; With a View to the Improvement of Country Residences*. New York, NY: Wiley and Putnum; 1841. *The first edition contains Notman's plans for The Cottage and Riverside.*

Fairbanks, Jonathan. "John Notman: Church Architect." Masters thesis, University of Delaware; 1961.

Greiff, Constance M. *John Notman, Architect*. Philadelphia, PA: The Athenaeum; 1979.

Jackson, Joseph. *Early Philadelphia Architects and Engineers*. Philadelphia, PA; 1923.

Linden, Blanche M. G. *Nature by Design: A Sesquicentennial History of Cincinnati's Spring*

Grove Cemetery. Cincinnati, OH: Cincinnati Historical Society; 1995.

Marquand, Eleanor. "Guernsey Hall." *Princeton History* 2 (1977): 4-17.

Morgan, Keith. "The Landscape Gardening of John Notman, 1810-1865." Master's thesis, University of Delaware; 1973.

Notman, John. *Description and Estimate of Design...for the Smithsonian Institution*. Washington, D.C.; 1847. *The report concerns the structure alone.*

Notman, John. "Report Accompanying the Plan of Holly-Wood Cemetery, Richmond, Virginia." *Historical Sketch of Hollywood Cemetery*. Richmond, VA; 1875.

Proceedings of the Members of the Holly-Wood Cemetery Company at Their First Annual Meeting...and Documents Relating Thereto. Richmond, VA: MacFarlane and Fergusson; 1849. *This document was reprinted by the Baughman Brothers of Richmond in 1875 as a part of the "Historical Sketch of Hollywood Cemetery from the third of June 1847 to the first of November 1875."*

"Report of the Committee on Capitol Square." *Richmond Daily Times* (24 July 1851).

Scott, Mary Wingfield and Louise F. Catterall. *Virginia's Capitol Square*. Richmond, VA; 1957.

Smith, John Jay. *Guide to Laurel Hill Cemetery Near Philadelphia*. Philadelphia, PA: Laurel Hill Cemetery; 1844. *A detailed overview of the grounds.*

Smith, Robert D. "John Notman's Nassau Hall." *Princeton University Library Chronicle* 14, no. 3 (March 1953): 133.

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John Notman left no coherent personal collection of correspondence, diaries, drawings, or account books; only fragmentary memoirs, legal documents, records of some clients, and newspaper accounts (especially

from Philadelphia, Princeton, and Richmond) remain. Related materials are in the Historical Society of Pennsylvania (including the Franklin Fire Insurance Company Records and the John Jay Smith Papers), the Library Company of Philadelphia, and the Princeton University Archives and Libraries. Some fragmentary manuscripts and newspaper clippings are at Spring Grove Cemetery, Cincinnati. A few documents related to Huguenot Springs and Holly-Wood that survived Richmond's 1865 burning are in the Virginia Historical Society and at the Cemetery. Few of Notman's drawings remain because he insisted on retaining them, even if submitted to a competition; and his personal papers have been lost.

Contributed by Blanche Linden

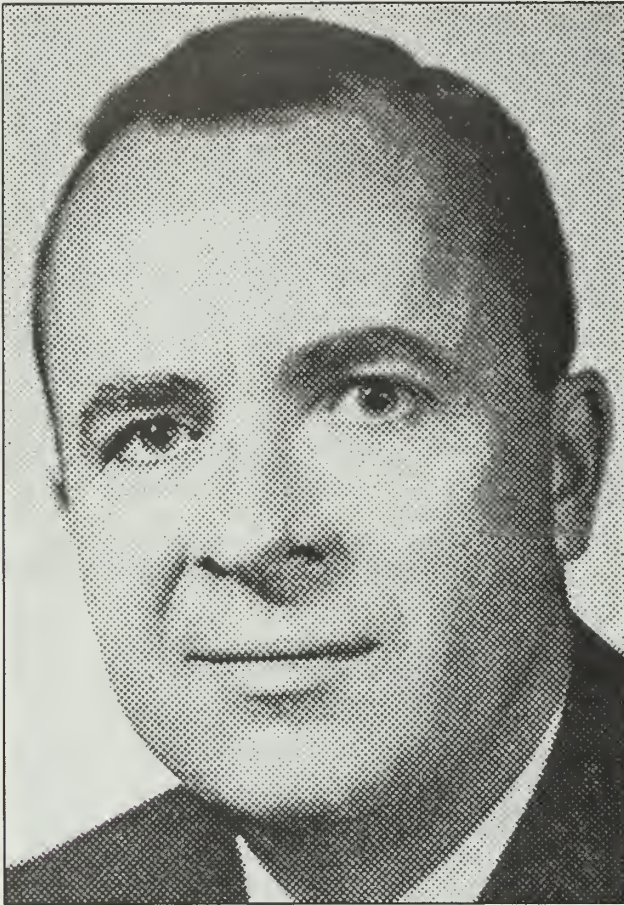
Patton, George Erwin

b. 1920, d. 1991.

George Erwin Patton was born on a farm in the Patton Valley of western North Carolina near Franklin. His studies in landscape architecture at North Carolina State University in Raleigh were interrupted by World War II when, in 1943, he joined the Marine Corps as a cartographer, model maker, and artist.

After the war, Patton spent a year painting backdrops for Metro-Goldwyn-Mayer studio in Hollywood, California before returning to North Carolina State University to complete his degree. He received his degree in 1949. He won the Rome Prize from the American Academy in Rome and a Fulbright Scholarship allowing him to study for two years in Europe (1949-1951). Upon his return from Europe, he worked for three years in the Pittsburgh, Pennsylvania office of the landscape architecture firm Simonds and Simonds, opening his own office in Philadelphia in 1954.

George Patton's early clients included the Department of Housing and Urban Development and the City of Philadelphia's Recreation Department, Fairmount Park, and Temple University. Over the course of his



George Erwin Patton, 1965. (*Landscape Architecture*.)

thirty-six-year career, Patton designed or reconstructed many of the open spaces in Philadelphia and the surrounding regions, including over seventy-five parks and playgrounds, public housing, and college campuses (University of Pennsylvania, Swarthmore College, Thomas Jefferson University, Bryn Mawr College, the George School, and Princeton University). He was also involved in the historic preservation of Philadelphia's major landmarks such as Logan Circle and the Swann Fountain, Rittenhouse Square, the east terrace of the Philadelphia Museum of Art, Society Hill, Independence National Historical Park, and the entrance court for the Betsy Ross House. He collaborated with many architects including Louis Kahn, with whom he designed a project for the Kimball Museum of Art in Fort Worth, Texas, and Robert Venturi, with whom he completed projects for Princeton University

and Western Plaza in Washington, D.C. Patton's wide experience working with fine stone--limestone, granite, and marble--was a factor in his being selected as prime consultant for the Western Plaza project.

Patton never specialized, enjoying the challenge of variety, and he completed large- and small-scale projects that ranged from commercial to public, from institutional to private, and from streetscape to plantscape. Patton did not have a distinct style of design; he approached each project as a separate design problem which he tried to solve in the manner that would best serve the client's needs and wishes. His planting designs were meticulously planned and sensitive to differences in textures and colors of plants, even taking into account how different shades of green harmonized or contrasted with one another. According to his sister Helen, he considered his greatest contribution to be putting art into landscape architecture.

Patton taught at the University of Pennsylvania from 1966 to 1974, was a member of the Philadelphia Art Commission from 1960 to 1968, and was one of the founders of the Landscape Architecture Foundation of the American Society of Landscape Architects (ASLA). He was elected a Fellow of ASLA and served as the organization's Vice President during the 1960s. His numerous writings concerning such diverse issues as landscape design and city planning were published in *Landscape Architecture*, *Green Scene*, *Architectural Record*, *Garden Design*, and *The Journal of Garden History*. He died in 1991.

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Patton, George E. "Temple Gets its Greenways." *Landscape Architecture* (January 1965): 132-134. Part of the "Contemporary Projects" section, this brief article discusses Temple University's transition from vehicular roadways to pedestrian greenways.

Patton, George E. and William F. Menke. "Design With Nature and Culture: The Long

Meadow, Prospect Park, Brooklyn, New York as Exemplar of an Urban Park Compatible with its Past." *Journal of Garden History* 2, no. 4 (October-December 1982): 361-376. Extols Frederick Law Olmsted, Sr.'s, and Calvert Vaux's plan for Prospect Park and discusses its historic development. The article also describes the alterations made to the park since the period of Olmsted's and Vaux's involvement. George E. Patton, Inc. prepared a Historic Landscape Report, Management and Restoration Plans for the Long Meadow. Illustrated with photographs, drawings, maps, and plans.

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An extensive collection of George E. Patton's writings is held in the Patton Collection at the Architectural Archives of the University of Pennsylvania. These include copies of published and unpublished articles, lectures, hand-written notes on various topics, book proposals, and other miscellaneous documents. Folders in the collection are entitled: "Book Proposal, *Landscapes for Recreation*," "Cathedral Village," "Franklin Town," "Fairmount Park Article," "Historic Landscapes," "Innovation Lecture," "Landscape Lessons Lecture," "Lighting Association," "Lower Providence Township, Park Board," "Miscellaneous Lectures/Speeches," "Morris Arboretum," "The Rhododendron Society," "Rittenhouse Square," and "Tyler Lecture."

Contributed by Kenneth Arnold and
Julie Regnier

Payson, Louise
b. 1894, d. 1977.

Louise Payson was born in Portland, Maine, the daughter of a prominent family in the city's business, social, religious, and philanthropic circles. After completing her secondary school education at Walnut Hill in Natick, Massachusetts, Payson attended the Lowthorpe School of Landscape Architecture, graduating in 1916. Ellen Biddle Shipman (1869-1950) hired her as an office manager



Louise Payson, from the "House and Garden Hall of Fame." (Maine Historic Preservation Commission.)

and she worked for Shipman for the next twelve years, first in Cornish, New Hampshire and then in New York City. While employed by Shipman, Payson prepared independent design plans for members of her family. Her earliest known design was completed in 1920 for her father and she also prepared a complex perennial border for her uncle around the same time. In her "Garden Notebook," Shipman wrote that "Louise Payson came fresh from Lowthorpe, so young and full of ability, and after twelve years with me, started out brilliantly for herself in 1927."

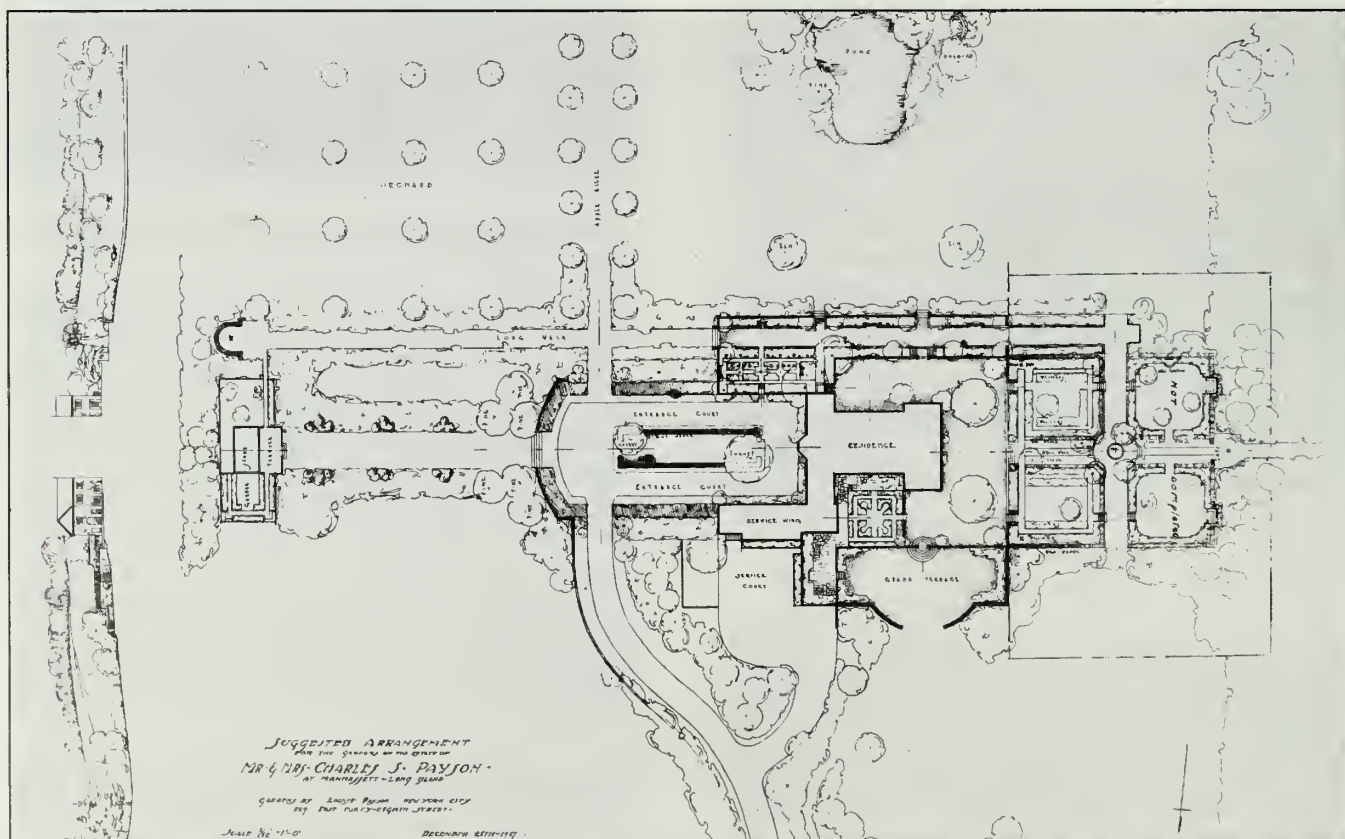
Payson established her own office in New York City, a few blocks away from Shipman and, like Shipman, employed all women, hiring mainly Lowthorpe and Cambridge School graduates. She maintained her office

from 1927 through 1941 and executed over seventy commissions, designing the grounds of a number of large estates including those for Maynard Bird in Fairfield, Conn.; John P. Kane in Locust Valley, N.Y.; and her cousin and his wife, Charles Shipman Payson and Joan Whitney Payson, in Manhasset, N.Y.; as well as a number of smaller projects throughout New England, New York, New Jersey, Pennsylvania, and as far west as Missouri. She worked with many noted country house architects including Mott B. Schmitt, Cameron Clark, and Leigh H. French, Jr. and the firm of Delano and Aldrich.

Payson was a trustee of the Lowthorpe School from 1926 to 1928 and became a member of the American Society of Landscape Architects in 1932. A number of her projects were published in *House Beautiful* and *Home and Field* and her design for the John P. Kane estate was included in the 1934 ASLA *Yearbook of Members' Work*.

House and Garden selected a Louise Payson designed landscape for an article on their 1933 "Little House" competition and printed a similar article, "Three Houses for Two," in 1937. In the 1937 article, Payson prepared landscape plans complementing three architectural styles, Regency, Dutch Colonial, and Modern, on a 75-foot by 100-foot lot.

With the exception of a few institutional commissions, Louise Payson's work was exclusively residential. Although there was a great range in the scale of her projects, there was a consistency to her design approach. She worked primarily within a traditional mode, generally preparing symmetrical designs with a well-ordered sequence of spaces. Her extensive knowledge of plant material and engineering ability was also evident in her work. In addition, she designed garden structures such as fences, buildings, and trellises, which demonstrated a sensitivity to the architectural style of the



Louise Payson's Plan for the Suggested Arrangement for Mr. & Mrs. Charles S. Payson, Manhasset, Long Island, 1927. (Hugh P. Robinson, M.D.)

residence. The designs on paper she developed for *House and Garden* articles and her own gardens hint at a freer, more naturalistic approach to design.

Louise Payson closed her office in 1941. Subsequently, beginning in 1943, she contributed to the World War II war effort by working at Eastern Aircraft in New Hope, Pennsylvania. In May 1944, she sailed for Portugal to volunteer in Lisbon as a relief worker. She returned seventeen months later to her family home in Portland. For reasons which are unclear, Payson did not open a new office, although she continued to design gardens through the 1940s and 1950s, mostly for friends in the newly developing suburbs outside of Portland. She did not charge for these designs, but instead asked that the client make a contribution to one of the organizations in which she was active, the National Society of Colonial Dames of America in the State of Maine, the Victoria Society of Maine, the Longfellow Garden Club, the Maine Audubon Society, the State Street Congregational Church, or the Children's Home of Portland.

In 1951, Payson purchased a farm in the outlying community of Windham and planted extensive gardens, dividing her time between the farm and her Portland home. She remained active in various organizations and traveled extensively. Louise Payson died unexpectedly at the age of eighty-two while on a cruise in the Mediterranean.

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"Better Than When It Was Built." *House and Garden* (January 1949). A house for Mr. and Mrs. Maynard Bird at Greenfield Hill, Connecticut, designed by architect Cameron Clark (husband of landscape architect Agnes Selkirk Clark, FASLA) in 1939. Louise Payson was the landscape architect. This is the second commission Payson received from the Bird family. This article, written ten years after the house and garden were constructed, discusses how well the plantings have grown and how pleasantly the exterior has

weathered. Includes a landscape plan for future plantings.

Hardin, Taylor Scott. "Colonial at St. Louis." *Home and Field* (February 1931): 37-41. A house designed by S. Merrell Clement for Harry S. Knight in the St. Louis, Missouri Country Club subdivision. Louise Payson was the landscape architect. The design incorporates a number of Colonial Revival inspired features.

Hardin, Taylor Scott. "A Georgian House with Traces of Norman Influence is Our Sixth Choice for a Little House." *House and Garden* (May 1933): 56-59. A collaboration between architects Frank J. Foster and R. A. Gallimore, landscape architect Louise Payson, and decorator Elizabeth Peacock, this small house design, located on a presupposed lot 60 feet by 150 feet, was featured in the sixth of a series of articles. The landscape plan provides five main divisions of the plot: the entrance lawn, a children's play lawn, an enclosed flower garden adjacent to the house terrace, a shady walk and special evergreen garden for winter, and a vegetable, fruit and cutting garden.

"House and Garden's Own Hall of Fame." *House and Garden* (June 1933): 50. Discusses the professional projects and personal life of Louise Payson.

"It Overlooks Long Island Sound." *House and Garden* (July 1933): 48. An illustrated article on the Thomas Crimmins estate in Noroton, Connecticut. The partially enclosed terrace garden was designed by Louise Payson in 1931.

Mercer, F. A., ed. *Gardens and Gardening*. New York, NY: The Studio Publications, Inc.; 1935. Illustrating international garden features--pools, borders, etc.--the article includes a view of the entry to the John Kane garden, Locust Valley, New York.

Nevins, Deborah. "The Triumph of Flora: Women and the American Landscape, 1890-1935." *Antiques* 75, (April 1985). Short profile.

"Paved Pools Add the Final Terrace Touch." *House and Garden* (May 1933): 44-45. Illustrated with limited text. Highlights three garden designs by Louise Payson: a garden for Mrs. Charles S. Payson (Joan Whitney) in Manhasset, New York; the Truman Hardy garden in Riverdale, New York; and the garden of Paul Renshaw in Noroton, Connecticut.

Rehmann, Elsa. "Living Edges to Complete the Rose Garden." *House and Garden* (June 1933): 44-45. Article by noted garden writer is illustrated with a rose garden, complete with an elaborate trellis designed by Louis Payson for the Maynard S. Bird Estate in Fairfield, Connecticut.

"Small House Competition, the House of Stuart H. Clement, East Aurora, New York." *House Beautiful* (July 1933): 14. Awarded second prize in the magazine's Small House Competition. The house was designed by architect S. Merrell Clement, with the landscape design by Louise Payson.

"Three Houses for Two." *House and Garden* (May 1937): 141-155. A design collaboration between architect, Benson Eschenbach, interior designer Bello, and landscape architect Louise Payson on a presupposed lot, 75 feet by 100 feet. Site and planting plans were developed for three distinct house styles--Regency, Dutch Colonial, and Modern. The article includes a three-year schedule for installation.

"Within the Walls that Gird a Quiet Garden on Long Island." *House and Garden* (December 1933): 56-57. A garden designed by Louise Payson, in 1929, for the John P. Kane estate in Locust Valley, Long Island.

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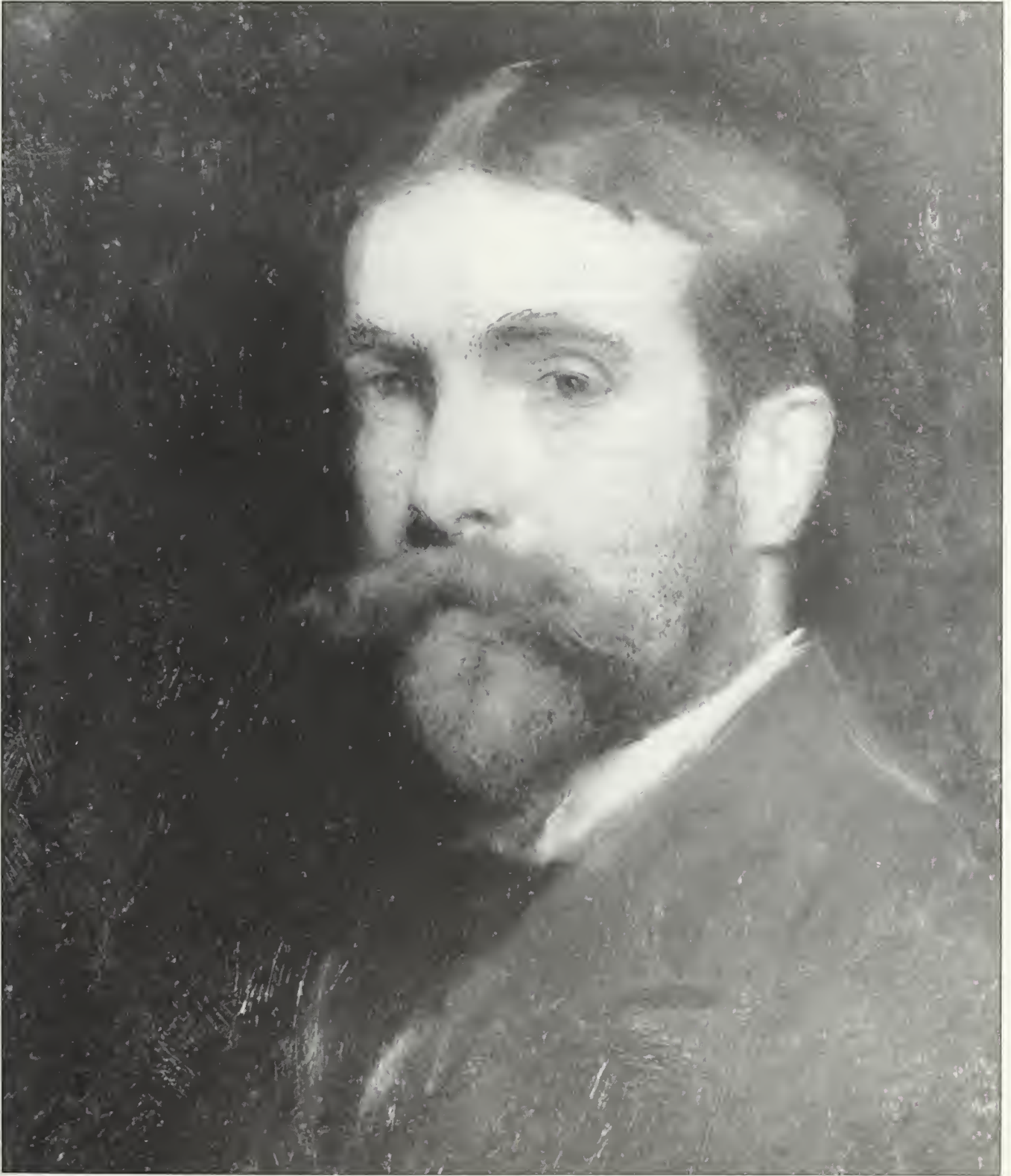
There is no known archive of Louise Payson's work.

Contributed by Betsy Igleheart

Platt, Charles A.
b. 1861, d. 1933.

Charles A. Platt was born in 1861 in New York City, New York where he eventually established his practice as an architect and landscape architect. An early member of the Etching Revival, he trained in painting at the National Academy of Design and the Art Students League before going to Paris in 1882 for further study at the Academie Julien. In 1892, he invited his brother William, then an apprentice in the office of Frederick Law Olmsted, Sr., to accompany him on a tour of the gardens of Italy. Charles Platt used the sketches and photographs they made of approximately twenty-five gardens from throughout the Italian peninsula to illustrate two articles for *Harper's Magazine* in 1893 and his book *Italian Gardens*, published in 1894. This modest volume was one of the first illustrated publications in English depicting the gardens of Renaissance Italy and it heavily influenced the emergence of a formal garden style in America.

Platt turned from this book to a career as a designer of gardens and then as an architect, both without any academic training or apprenticeship. He began by designing his own house and garden in 1890 and his earliest projects were commissioned by his neighbors in the summer colony of Cornish, New Hampshire. By the late 1890s, he was executing significant commissions as a garden designer for projects beyond Cornish. Most important among these early designs were his plans for Faulkner Farm, the Charles F. Sprague estate (1897-1898), and for Weld, the Larz Anderson estate (1902), both in Brookline, Massachusetts. Both of these projects illustrate Platt's adaptation of the Renaissance villa garden to American conditions. By the turn of the century, he had established himself as an architect, primarily producing designs for country houses. He often worked in collaboration with other landscape architects including the Olmsted brothers, Warren H. Manning (1860-1938), and Ellen Biddle Shipman (1869-1950).



Portrait of **Charles A. Platt**. (The Platt Family.)

Among the most influential of Platt's estate garden plans were those for Gwinn, the William G. Mather place near Cleveland, Ohio (1907-1908); the Manor House, the John T. Partt estate in Glen Cove, New York (1909-1911); and Villa Turicum, the immense country estate of Harold and Edith Rockefeller McCormick in Wake Forest, Illinois (1908-1918). Platt's work was frequently illustrated and discussed in architectural and landscape magazines including *The Architectural Record*, *Garden Magazine*, and *Country Life*. In 1913 he became the subject of the first commercially-produced monograph on a living American architect or landscape architect. Institutional designs monopolized his time in the 1920s, especially the master plans he prepared for Phillips Academy in Andover, Massachusetts between 1922 and 1930 and the plans for the University of Illinois in Urbana, Illinois he prepared between 1921 and 1933.

Platt emphasized the careful integration of exterior and interior space through the use of architectonic garden components and strong vistas to provide visual and circulatory connections. He was a careful student of history and applied the lessons he learned to the needs of contemporary pleasure gardens and public spaces. Although he almost never wrote about his own work as a landscape architect, his designs were constantly published and exerted a strong influence on the profession.

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Baker, John Cordis, ed. *American Country Homes and Their Gardens*. Philadelphia, PA: House & Garden, John Winston Co.; 1906. *Well-photographed book of numerous residences with an emphasis on those owned by architects. Includes nine views of Platt's garden at Cornish, New Hampshire. Illustrated with plans.*

Bush-Brown, Louise and James. *Portraits of Philadelphia Gardens*. Philadelphia, PA: Dorrance and Co.; 1929. *Brief descriptions of twenty-five gardens, with limited site plans. Some of the designers are identified, along*

with plans and photographs. Includes the plan for Laverock Hill, designed in 1915 by Charles A. Platt and Ellen Biddle Shipman. Illustrated.

Croly, Herbert. "The Architectural Work of Charles A. Platt." *Architectural Record* 15 (March 1904). *A major review of Platt's work written by his close friend and client, Herbert Croly.*

Fitch, James M. and F.F. Rockwell. *Treasury of American Gardens*. New York, NY: Harper & Brothers; 1956. *A cross-section of great American gardens. This includes the Kanzler Property in Detroit, Michigan; the Mather Estate in Cleveland, Ohio; and the Merrill Estate in Seattle, Washington, all credited to Platt. Illustrated with many color photographs.*

Good, Jessie M. "The Art of Formal Gardening." *Country Life in America* (April 1902): 206-211. *Subtitled "An Illustration From the Sprague (Charles F.) Estate--What Formal Gardening Is--The Teachings of the Authorities," the article is richly illustrated.*

Hooper, Charles Edward. *The Country House*. London: B.T. Batsford; 1906. *Hooper considers the "construction of the American Country Home and Its Surroundings." Discussion of Platt's Maxwell Court.*

House Beautiful Gardening Manual. Boston, MA: Atlantic Monthly Co.; 1926. *Predominantly a "How-To" book of photos with text. Includes a garden view attributed to Platt.*

Howe, Samuel. *American Country Houses of Today*. New York, NY: Architectural Book Publishing Co.; 1915. *Focus on residential properties. Illustrated with many plans and photographs, the book incorporates a list of landscape architectural entries such as Platt's work at the Russell Alger residence in Detroit, Michigan; the home of W. G. Mather in Cleveland, Ohio; the J. Hutcheson estate in Warren, Rhode Island; and the James Parmelee residence in Washington, D.C.*

Lowell, Guy. *American Gardens*. Boston, MA: Bates & Guild; 1902. An early publication concerning the formal garden movement in the United States; it focuses more closely on Platt than on any other designer.

Monograph of the Work of Charles A. Platt, With an Introduction by Royal Cortissoz. New York, NY: Architectural Book Publishing Company; 1913. This book is one of the first monographs published on the work of a contemporary American architect. It established a model that was followed to record the work of many of the major practitioners of the twentieth century. It contains photographs and drawings of Platt's buildings and landscape designs through 1913.

Morgan, Keith N. *Charles A. Platt: The Artist as Architect*. Cambridge, MA: MIT Press and Architectural History Foundation; 1985. Thorough, well-illustrated study of Platt's work as an architect and landscape architect. Includes a catalog of his commissions.

Morgan, Keith N., ed. *Shaping an American Landscape: The Art and Architecture of Charles A. Platt*. Hanover, NH: The University Press of New England; 1995. This catalogue for a traveling exhibit originating at the Hood Museum of Art at Dartmouth College in Hanover, New Hampshire, contains essays on Platt's work as an etcher, painter, photographer, architect, and landscape architect, including one by Rebecca Warren Davidson on "Charles A. Platt and the Fine Art of Landscape Design."

Platt, Charles A. "Italian Gardens." *Harper's Monthly* (July 1893). The two articles in this series were combined and slightly expanded as the text of Platt's 1894 book, also entitled "Italian Gardens."

Platt, Charles A. *Italian Gardens*. New York, NY: Harper & Brothers; 1894. One of the first publications in English on the gardens of Italy, this is the only book Platt ever wrote. Illustrated with photographs, etchings, and a watercolor drawing by Platt. A new edition (New York, New York: Sargress, Inc. and

Timber Press, 1994) includes additional photographs by Platt and an essay by Keith N. Morgan, "Al Fresco: An Overview of Charles A. Platt's 'Italian Gardens.'"

Rehmann, Elsa. *Garden Making*. Boston, MA: Houghton Mifflin Company; 1926. Garden making as an art form. Includes photographs of the Meyer Garden in Mt Kisko, New York, with Charles Platt, architect.

Waugh, Frank A. *Textbook of Landscape Gardening: Designed Especially for the Use of Non-Professional Students*. New York, NY: John Wiley & Sons; 1922. Faulkner Farm case study contained in "Formal Garden" chapter. Plan and photograph.

Wright, Richardson Little, ed. *House and Gardens Book of Gardens*. New York, NY: Conde Nast Company; 1921. Collection of American gardens. The primary focus of the book contains specific information regarding the landscape architect and their application of plant materials. It also includes the photo essays "A Pool for Every Garden" concerning the Ormsly L. Mitchell estate in Rye, New York and "In the Garden of James Parmelee" credited to Ellen Biddle Shipman, with architectural design by Charles Platt, Washington, D.C.

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Materials related to Charles A. Platt may primarily be found in two locations: The Charles A. Platt Papers, Avery Architectural Library, Columbia University, New York City, New York and major repository for Charles A. Platt's architectural and landscape architectural drawings, and the Charles A. Platt Office Library, at the Century Association, New York City, New York. This collection includes both the printed books that Platt purchased for his office and a collection of photograph albums that he created on various categories in architecture and landscape architecture throughout his professional career.

Contributed by Keith Morgan

Punchard, Charles Pierpont, Jr.

b. 1885, d. 1920.

Charles Pierpont Punchard, Jr. was born on 3 June 1885 in Framingham, Massachusetts. After finishing high school in nearby Brookline in 1901, he entered the office of his uncle, landscape architect William H. Punchard (1868-late 1930s or 1940s), where he gained experience and training in landscape design. He was associated with his uncle's firm until 1909, when he enrolled in courses in landscape architecture at Harvard University. There he met Frederick Noble Evans, with whom he opened the firm of Evans and Punchard in Cleveland, Ohio in 1911. Two years later, just as his practice was expanding, Punchard became ill with tuberculosis and was forced to move to Colorado Springs, Colorado to recuperate.

Once again able to work, he settled in Denver, Colorado where he practiced with Irvin J. McCrary from 1916 to the spring of 1917. On 30 July 1917 he moved to the District of Columbia to assume the position of Landscape Architect in the Office of Public Buildings and Grounds under the Fine Arts Commission. There he oversaw the landscape development of all the public parks and reservations in the Capital City. A year later on 31 July 1918 he was transferred to the U.S. Department of the Interior to fill the National Park Service's newly established position of landscape engineer.

It was the job of the National Park Service's landscape engineer to ensure that all improvements in the national parks--roads, trails, and buildings--harmonized with the natural scenery and that the scenic wonders and natural features for which the parks had been set aside were preserved for future generations. Punchard was the first of several landscape engineers (called landscape architects after 1928) who would shape the policies of landscape design, planning and development for the national parks in the early twentieth century.

In an article that appeared in the tenth volume of *Landscape Architecture*, "Land-



Portrait of **Charles Pierpont Punchard, Jr.**, April 1921. (*Landscape Architecture*.)

scape Design in the National Park Service," Punchard described his work as focusing on "control," that is maintaining a balance between the preservation of natural qualities and scenery areas and the provision of improvements for the comfort and the accommodation of visitors. Punchard summarized his manifold role, "The problems of the Landscape Engineer of the National Park Service are many and embrace every detail which has to do with the appearance of the parks...He is a small fine arts commission in himself, for all plans of the concessioner must be submitted to him for approval as to architecture and location before they can be constructed, and he is responsible for the design of all structures of the Service, the location of roads and other structures on the ground which will influence the appearance of the parks, ranger cabins,

rest houses, checking stations, gateway structures, employees' cottages, comfort stations, forest improvement and vista thinning, the preservation of the timber along the park road, the design of villages where the popularity of the parks has made it necessary to provide certain commercial institutions for the comfort of the tourist and the camper, the design and location of the automobile camps, and so on through the many ramifications for all these problems."

Punchard's first task was to make a comprehensive study of the existing conditions and landscape problems of each park. During his first year, he visited seven national parks and four monuments, spending two and one-half months in Yellowstone and seven months in Yosemite. He studied the various types of scenery and analyzed in detail landscape problems, finding immediate solutions for many of them.

As an advisor to National Park Service Director Stephen Mather, Punchard made recommendations for improving park facilities run by both the government and the concessionaires. Punchard gave special attention to park entrances, the location and design of park buildings, the layout of campgrounds, and the physical appearance of lakes and roads. He worked closely with park superintendents and provided advice in the form of consultations, sketches, working drawings, and detailed instructions on site for improvements. He urged concessionaires to hire architects and he assisted them in placing or improving the physical appearance of lodges, stores, studios, and gas stations.

Punchard was a troubleshooter. He attacked practices that disturbed the natural appearances of the parks, especially when viewed from park roads, trails, or areas frequented by visitors. He worked with park superintendents and public operators to remove unsightly conditions, to screen borrow pits, to open up scenic vistas along park roads, and to replant woodlands destroyed by fire or cutting. Punchard drew

attention to diverse landscape problems, both major and minor, and provided practical solutions for eliminating unsightly conditions, called "clean-up," which included removing rubbish, dilapidated vacant structures, and even dead or dying timber along roads or at scenic features. Two such projects were the removal of deadwood and debris from the Mammoth Hot Springs formation in Yellowstone and Mirror Lake at Yosemite.

At Yosemite, Punchard closely studied the landscape from a historical perspective much as Charles Eliot (1859-1897) had studied the Massachusetts reservations. Concerned about the encroachment of trees and shrubs upon the splendid meadows of Yosemite Valley, Punchard recommended that the meadows be thinned and cleared to preserve the health of the larger trees, to protect against serious fires, and to develop interesting spaces on the valley floor and open up scenic vistas.

Campground design occupied much of Punchard's time, and by the end of 1919 he had worked out the basic requirements for national park campgrounds. Primary was access to good drinking water and sanitary toilet facilities. Campgrounds were located where they could be screened from public view and reached by graded roads. Small dams were built to create small reservoirs or water was piped in from streams and lakes known to be free of pollution. Trees were cut and stumps and deadwood removed to provide space for roads, parking, and outdoor living. Fireplaces with grilles for open-air cooking not only provided a welcome amenity, but also reduced the hazards of fire. Seats, tables, and shelters enabled the increasing number of visitors interested in automobile camping to camp in comfort.

Punchard believed a balance could be achieved between the preservation of nature and the development of facilities through careful planning. He endeavored to plan attractive, well-organized facilities that were harmonious with their natural surroundings as well as practicable and serviceable. By the

end of 1920, Punchard had formed development schemes for several parks. Each scheme clustered buildings together functionally and aesthetically into an "ensemble." Punchard explored the use of native materials, from volcanic rock to natural timbers, for harmonizing park structures such as gateways, community buildings, and ranger stations. Punchard's solution for clusters of rustic administrative and commercial buildings along three sides of a village square, with a road passing along the fourth side, would be repeated throughout the western natural parks, including Yosemite, General Grant, and Mount Ranier.

In 1920, a strong sense of professional stewardship and advocacy for the nation's scenic treasures led Punchard to speak out against a federal power bill that proposed to remove the control and administration of national parks from Congress and place it under a commission empowered to control all federal land and to develop water resources and irrigation. In his annual report and an article he wrote for *Landscape Architecture*, Punchard unequivocally outlined the threats of water projects to parks such as Glacier, Yellowstone, and Yosemite. Recalling the earlier controversy over Yosemite's Hetch Hetchy Dam and drawing attention to the endangered scenery of Glacier National Park, he wrote, "Although this is not the first time in the history of the national parks that their beautiful valleys, lakes, streams, and scenic areas have been in danger of commercial exploitation, the movement has come at this time with a new vigor and determination to transgress upon these areas and develop them selfishly and for the benefit of a comparatively small number of citizens within the immediate vicinity of the project, compared with thousands and thousands of citizens for whom, and who, through their representatives, have set these areas aside and preserved them forever as national playgrounds for themselves, their children and their children's children."

The length of Punchard's service was brief--amounting to less than two and

one-half years. Punchard, whose tuberculosis continued to trouble him, died at the age of thirty-six on 12 November 1920.

In his efforts to correct existing problems and guide future park development, Punchard established a visual standard for national parks. He drew upon the naturalistic principles of landscape gardening and nineteenth-century urban parks which dictated that vistas be carefully framed, that plantings screen unsightly views, and that roadways be laid out for the most scenic effect.

As the National Park Service's first landscape designer, Punchard provided a philosophical framework for future park development and management. The two-fold philosophy that Punchard put into practice--that the natural landscape of the national parks be preserved and that all construction and development harmonize with it--would have lasting influence on the character of national, state, and metropolitan parks throughout the United States for years to come.

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Albright, Horace M. *The Birth of the National Park Service*. Salt Lake City, UT: Howes Brothers; 1985.

Hubbard, Henry Vincent. "Charles Pierpont Punchard, Jr." *Landscape Architecture* 11, no. 2 (1921): 96. *Brief notice announcing Punchard's death*.

McClelland, Linda Flint. *Presenting Nature: The Landscape Design of the National Park Service, 1916 to 1942*. Washington, DC: U.S. Government Printing Office; 1993. *History of the policies, practices, and principles that guided the development and protection of national parks from the founding of the National Park Service to World War II. Chapter 3 describes Punchard's role and accomplishments in setting a standard for the scenic character of national parks derived from the professional principles of landscape architecture*.

Newton, Norman T. *Design on the Land: The Development of Landscape Architecture*. Cambridge, MA: Harvard University Press; 1971. *The general history of landscape architecture devotes a chapter to the landscape design of national parks and briefly describes Punchard's role as the National Park Service's first landscape architect.*

Pray, James Sturgis. "Minute on the Life and Service of Charles Pierpont Punchard, Jr." *Landscape Architecture* 11, no. 3 (1921): 105-110. *A tribute to Punchard's life and career by fellow landscape architects and National Park Service officials.*

Punchard, Charles Pierpont, Jr. "Hands off the National Parks." *Landscape Architecture* 11, no. 2 (1921): 53-57. *Published posthumously, voices Punchard's opposition to the use of national parks for livestock grazing and water projects, and particularly several Congressional bills to create reservoirs in and near Yellowstone National Park.*

Punchard, Charles Pierpont, Jr. "Landscape Design in the National Park Service." *Landscape Architecture* 10, no. 3 (1920): 142-145. *The manifold role of the landscape engineer for the national park service and summarizing Punchard's first year in the position.*

Punchard, Charles Pierpont, Jr. "Report of the Landscape Engineer." In "Annual Report of the Director of the National Park Service." Published in *Reports of the Department of the Interior for the Fiscal Year Ending June 30, 1919*. Washington, DC: U.S. Government Printing Office; 1919. *Punchard's annual report to Director Stephen Mather describing the dual challenge of landscape design in national parks--protecting the parks and improving their facilities--and summarizing his first year's observations and accomplishments.*

Punchard, Charles Pierpont, Jr. "Report of the Landscape Engineer." In "Annual Report of the Director of the National Park Service." Published in *Reports of the Department of the Interior for the Fiscal Year Ending June 30,*

1920. Washington, DC: U.S. Government Printing Office; 1920.

Shankland, R. *Steve Mather of the National Parks*. New York, NY: Alfred Knopf; 1954.

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Records pertaining to the National Park Service career of Charles Pierpont Punchard, Jr., can be found in Records Group 79 of the National Archives in Washington, D.C..

Contributed by Linda Flint McClelland

Punchard, William

b. 1868, d. ca. late 1930s or 1940s.

The details of William Punchard's early life are not known. Born in 1868, he was living in Chelsea, Massachusetts at the time of his matriculation at the Massachusetts Institute of Technology where he studied architecture from 1887 to 1891. (He did not receive a degree.) He worked for the firm of Olmsted, Olmsted, and Eliot as a draftsman in 1893. During his year with the Olmsted office he participated with Herbert Kellaway on Boston's Riverway project, primarily preparing grading plans. (He also prepared grading and building site plans for Glen Magna, the William C. Endicott estate in Danvers, Massachusetts, but these improvements were not implemented.)

Through his connections with the Olmsted office, Punchard found a position with landscape architect Warren H. Manning's (1860-1938) newly-formed firm in 1896. While employed by the Manning office, Punchard worked on plans for the Wisconsin Semi-Centennial project being staged in Milwaukee. At the end of 1896 Punchard established his own independent practice in Boston as a "Landscape and Architectural Designer." His nephew, Charles Pierpont Punchard, received his first professional training as a landscape architect in his uncle's office, where he worked for eight years. William Punchard had a number of partners

during his professional career including Henry Dean, George Babson, Sheffield Arnold, and Samuel Negus. All of these associations were short-lived, however, and he appears to have worked independently after 1910, forming partnerships on a project-by-project basis.

Punchard joined with Samuel Negus for a number of public projects, the largest a landscape plan for the 650-acre D.W. Field Park in Brockton, Massachusetts. While the plan was not implemented in detail, it clearly guided Daniel W. Field and the city engineers, who developed the park to feature linked water bodies in a woodland setting.

William Punchard joined the American Society of Landscape Architects as a member in 1920, becoming a Fellow in 1923. In 1928 Punchard presented a paper, "Smallest Job for Profit" at the ASLA annual meeting held in Salem, Massachusetts. Punchard represented the small office practitioner in a debate with Henry Hubbard of the Olmsted office who represented the large firm on the same subject.

William Punchard lived for many years in Belmont, Massachusetts. His name disappears from municipal and professional records in the late 1930s.

Punchard, William H. "Smallest Job for Profit." In *Proceedings of the Twenty-ninth Annual Meeting of the American Society of Landscape Architects*. Boston, MA: Office of the Executive Secretary; 1928: 15-19. *Advice on managing profit margins on small projects.*

Punchard, William H. "Some Examples of Outdoor Swimming Pools." *Landscape Architecture* 10 (October 1921): 21-27. *Information on the design of public pools gathered in connection with Punchard's design of the pool at Winningham Park in Milton, Massachusetts.*

There is no single archive for the work of William Punchard. Representative works, correspondence and professional accomplishments may be found in the alumni records of the Massachusetts Institute of Technology; the holdings at the Frederick Law Olmsted National Historic Site, Brookline, Massachusetts; and city directories and the meeting records of the American Society of Landscape Architects.

Contributed by Phyllis Andersen



William H. Punchard. Preliminary Plan for D. W. Field Park, S. P. Negus-Wm. H. Punchard, Landscape Architects Associated, 1926. (Parks Department, City of Brockton, Massachusetts.)

Rose, James C.
b. 1913, d. 1991.

Along with Garrett Eckbo and Daniel Urban Kiley, James C. Rose was one of the leaders of the modern movement in American landscape architecture. Rose was only five years old when his father died and, with his mother and older sister, he moved to New York City from rural Pennsylvania. He never graduated from high school (because he refused to take music and mechanical drafting) but nevertheless managed to enroll in architecture courses at Cornell University. A few years later he transferred, as a special student, to Harvard University to study landscape architecture. He was soon expelled from Harvard (1937) for refusing to design landscapes in a Beaux-Arts manner.

The design experiments for which he was expelled served as the basis for a series of provocative articles expounding modernism in landscape design, published in 1938 and 1939 in *Pencil Points* (now *Progressive Architecture*). Subsequently, Rose authored many other articles, including a series with Eckbo and Kiley, as well as four books which advance both the theory and practice of landscape architecture in the twentieth century. They are *Creative Gardens* (1958), *Gardens Make Me Laugh* (1965), *Modern American Gardens--Designed by James Rose* (1967, written under the pseudonym Marc Snow), and *The Heavenly Environment* (1987).

Rose was both a modern landscape theorist and a practitioner. In 1941 he was employed briefly in New York City as a landscape architect by Tuttle, Seelye, Place and Raymond where he worked on the design of a staging area to house thirty thousand men at Camp Kilmer, New Jersey. For a short time Rose had a sizable practice of his own in New York City, but he quickly decided that large-scale public and corporate work would impose too many restrictions on his creative freedom and devoted most of his post-World War II career to the design of private gardens. (This is one of the reasons his built work is not as well known as that of his fellow modern rebels, Kiley and Eckbo.)

In 1953 he built one of his most significant designs, the Rose residence (now the James Rose Center for Landscape Architectural Research and Design) in Ridgewood, New Jersey. Rose conceived of the design while stationed in Okinawa, Japan, in 1943. He made the first model of it from scraps found in construction battalion headquarters. After construction, the design was published in the December 1954 issue of *Progressive Architecture*, juxtaposed with the design for a traditional Japanese house built in the garden of the Museum of Modern Art in New York City; the article cites Rose's design for its spatial discipline. It clearly expresses Rose's environmental design idea of fusion between indoor and outdoor space as well as his notion that modern environmental design must be flexible to allow for changes in the environment, as well as in the lives of its users.

From 1953 until his death, Rose based an active professional practice in his home. Like Thomas Church and many others, Rose practiced a form of design/build because it gave him control over the finished work and allowed him to spontaneously improvise with the sites of his gardens. As a result of this, most of Rose's work is concentrated near his home in the area of northern New Jersey and New York--although significant examples also exist in Connecticut, Florida, Maryland, California, and abroad.

Besides evidencing spontaneous improvisation, several distinct qualities characterize the gardens of James Rose. The gardens lend themselves to contemplation and self-discovery. They respond to the particulars of their sites in specific ways, often recycling raw materials found therein and incorporating existing natural features such as rock outcroppings and trees as part of a designed, flexible, irregular, asymmetrical spatial geometry. Abhorring waste, Rose often re-used discarded building materials and constructions originally intended for other purposes. Old doors became elegant garden benches, metal barbecues turned into fountains, railroad ties became walls for irregular garden terraces. Overall, Rose's



James C. Rose holding a model of his house made from scraps during World War II, Okinawa, Japan. (James C. Rose Archives.)

gardens are highly ordered sculptural compositions of space meant to be experienced rather than viewed. They are like giant origami, the experience of which unfolds from the inside. While Rose's gardens exhibit little interest in color or concern for variety of horticultural species, they sensitively reveal the nature of their sites.

In 1970 James Rose was invited to be a participant at the World Design Conference in Japan. This experience instilled in him an appreciation for Japanese culture which continued throughout his life and is reflected in many of his gardens which have sometimes been mislabeled "Japanese." Rose's distinctive modern American gardens, like many Japanese gardens, attempt to reflect the spirit of the place in which they exist. While Rose made frequent trips to Japan and became a practicing Zen Buddhist, his

gardens retain their American identity almost by definition. Rose himself, in response to a query from a prospective client asking if he could design her a Japanese garden, replied, "Of course, whereabouts in Japan do you live?"

James C. Rose was one of the most colorful figures in twentieth century landscape design. While skeptical of most institutions, during his lifetime he served as a guest lecturer and visiting critic at numerous architecture and landscape architecture schools. Before he died he set in motion an idea which had been in his mind for forty years—the establishment of a landscape research and design study center—and created a foundation to support the transformation of his Ridgewood residence for this purpose. Rose died in his home in 1991 of cancer.



James C. Rose residence, ca. 1990, view from within, Ridgewood, New Jersey. (James C. Rose Archives.)

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Cardasis, Dean. "Maverick Impossible--James Rose and the Modern American Garden." *Masters of American Garden Design III: Proceedings of the Garden Conservancy Symposium in New York, New York, March 12, 1993*. New York, NY: The Garden Conservancy; 1993. Discusses Rose's role as a pioneer of modern landscape architecture in the context of modern art and architecture. Illustrated.

"A Contemporary American House: The Spatial Discipline." *Progressive Architecture* (December 1954). This article is essentially a photo-essay comparing the James Rose residence in Ridgewood, New Jersey with a Japanese house built in the garden of the Museum of Modern Art in New York.

Fitch, James M. and F.F. Rockwell. *Treasury of American Gardens*. New York, NY: Harper &

Brothers; 1956. This book surveys both old and modern gardens and includes a discussion of Rose's Ridgewood, New Jersey garden. Illustrated.

Kondonellis, Evanthis. "The Fine Art of Landscaping." *American Home* 69 (October 1966). This brief article compares Rose's garden with the Japanese style of garden design. Illustrated.

"Nature as Pivot." *Progressive Architecture* (May 1962). The article includes a critique of a house in Tenafly, New Jersey designed by Norval White and a garden designed by James Rose. Illustrated.

Rose, James C. "1 + 1 = 5." *California Arts and Architecture* 57 (June 1940). Rose translates a metaphor expressed by Joseph Albers into new ways of seeing the landscape as well as

new potentials for materials in the landscape. Illustrated.

Rose, James. "Are You A Plant Snob." *California Arts and Architecture* (April 1941): 58. Rose discusses criteria for plant selection in the garden. Illustrated.

Rose, James. "Articulate Form in Landscape Design." *Pencil Points* (February 1939): 20. Reprinted in "Modern Landscape Architecture" in 1991, the article includes a discussion of form and materials in relation to modern design. Rose asserts that they are the result of contemporary living and are not pre-determined. Illustrated.

Rose, James. "Bogeys in the Landscape." *California Arts and Architecture* (November 1940): 57. Rose asserts that modern landscape architecture should reflect the necessities for vital living. Illustrated.

Rose, James C. *Creative Gardens*. New York, NY: Reinhold Publishing Corp.; 1958. This is Rose's first book expounding modernism in both his theory and practice. It includes numerous photographs and plans.

Rose, James. "Freedom in the Garden." *Pencil Points* (October 1938): 19. Reprinted in *Modern Landscape Architecture* in 1991. In this article, Rose compares architecture, sculpture, and landscape architecture, asserting that while they are similar because all three are based on space relations, landscape architecture is unique because its elements are dynamic. Illustrated.

Rose, James. "Garden Details." *California Arts and Architecture* (July 1941): 58. Rose discusses Thomas Church's gardens.

Rose, James. "Gardens." *California Arts and Architecture* (May 1940): 57. In this article Rose professes that modern architecture and art reflect changes in contemporary living, and landscape architecture should follow suit.

Rose, James C. *Gardens Make Me Laugh*. Norwalk, CT: Silvermine Publishers; 1965. Rose's second book with drawings by Osborn

is a humorous essay reflecting on the nature of Rose's contemporary landscape architectural practice.

Rose, James. "The Hanging Garden." *California Arts and Architecture* (August 1940): 57. Rose asserts that design should follow the natural contours of the land. Illustrated.

Rose, James C. *The Heavenly Environment*. Hong Kong: New City Cultural Service, Ltd.; 1965. Rose's last book which he described as "a landscape drama in three acts with a backstage interlude." In it the mature theory and practice of Rose are expressed. Illustrated.

Rose, James C. "Integration." *Pencil Points* (December 1938): 19. In this article Rose vehemently argues for integration of all design forms and human activities. Illustrated.

Rose, James C. "Landscape Models." *Pencil Points* (July 1939): 20. Rose argues for the use of scale models in the design process. Illustrated.

Rose, James C. "Modular Gardens." *Progressive Architecture* (September 1947). Through plans and drawings Rose illustrates his concepts for three modular gardens designed for spaces of limited size.

Rose, James C. "My Connecticut Home and Garden Began in Okinawa." *American Home* (October 1946): 36. Rose explains how the inspiration for his Connecticut house and garden came during his three-year military stay in Okinawa. The model he built while stationed there would eventually become the basis for his Ridgewood, New Jersey home.

Rose, James C. "Outdoor Theater." *California Arts and Architecture* (January 1941): 58. Rose argues that the design of a theater should allow for the drama to reveal itself as the three-dimensional presentation that it deserves to be. Illustrated.

Rose, James C. "Plant Forms and Space." *Pencil Points* (April 1939): 20. Rose argues that space is defined by materials that create volumes

within which humans circulate; in this volume of space humans perceive an interspatial vista. He also states that in order to use plants as a material, the designer must understand plant forms and growth requirements. A chart of plant palette materials is included. Illustrated.

Rose, James C. "Plants Dictate Garden Forms." *Pencil Points* (November 1938): 19. Reprinted in *Modern Landscape Architecture* in 1991, this article expounds Rose's belief that plants should dictate the form of a design, and should not be applied to a pre-conceived pattern. Rose also argues that plants are not merely exterior decorations; the beauty of a plant is seen in its use to express space in volumes and its ability to facilitate everyday living. Illustrated.

Rose, James C. "This Garden is the Garden for You." *California Arts and Architecture* (October 1940): 57. Rose asserts that garden design can combine both decorative and utilitarian needs into one design. Illustrated.

Rose, James C. "When A House Is Not A Home." *California Arts and Architecture* (March 1941): 58. In this article Rose describes the process of designing an integrated house and garden based on utilitarian needs. Illustrated.

Rose, James C. "Why Not Try Science." *Pencil Points* (December 1939): 20. Reprinted in *Modern Landscape Architecture* in 1991, this article asserts that science in modern design is not merely the introduction of new materials, but an approach which should affect the economy of producing landscapes for living. Illustrated.

Rose, James, Daniel Kiley and Garrett Eckbo. "Landscape Design in the Urban Environment." *Architectural Record* (May 1939). Reprinted in *Modern Landscape Architecture* in 1991, the authors discuss the recreational needs of the urban environment. Illustrated.

Rose, James, Daniel Kiley, and Garrett Eckbo. "Landscape Design in the Rural Environment." *Architectural Record* (August 1939). Reprinted

in *Modern Landscape Architecture* in 1991, the authors discuss the recreational needs of the rural environment. Illustrated.

Rose, James, Daniel Kiley, and Garrett Eckbo. "Landscape Design in the Primeval Environment." *Architectural Record* (February 1940). Reprinted in *Modern Landscape Architecture* in 1991, the authors discuss the recreational needs of the primeval environment. Illustrated.

Snow, Marc. *Modern American Gardens*. New York, NY: Reinhold; 1967. This book was written by Rose under a pseudonym. It contains extensive photographs of Rose's work and presents his concept of modern garden design as well as its immediate antecedents in both theory and practice.

"Suburban House." *Progressive Architecture* (May 1960): 45. This is a discussion of a Baltimore, Maryland house and garden designed by Rose with critiques by Rose, Karl Linn, and Lawrence Halprin. Illustrated.

Treib, Marc, ed. *Modern Landscape Architecture*. Cambridge, MA: The MIT Press; 1991. This book on the development of the modernist movement of landscape architecture credits Rose's early works as major influences on the movement.

Van Valkenburgh, Michael. *Built Landscapes: Gardens in the Northeast*. Brattleboro, VT: Brattleboro Museum and Art Center; 1984. Part of a traveling exhibition. Includes a chapter on Rose's approach to landscape design as illustrated through his own residence in Ridgewood, New Jersey. Photographs. Plan view and a brief bibliography at rear.

Wood, Denis. *Modern Landscape Architecture*. Cambridge, MA: The MIT Press; 1991. This book on the development of the modernist movement of landscape architecture credits Rose's early works as major influences on the movement.

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The James Rose Center, founded in 1991, is the primary archive of Rose's career. Although the work has yet to be catalogued and conserved, it includes some plans, photographs and slides. Because Rose often did not generate plans himself, the Center is now documenting a number of his extant designs. To date, over fifteen have been recorded.

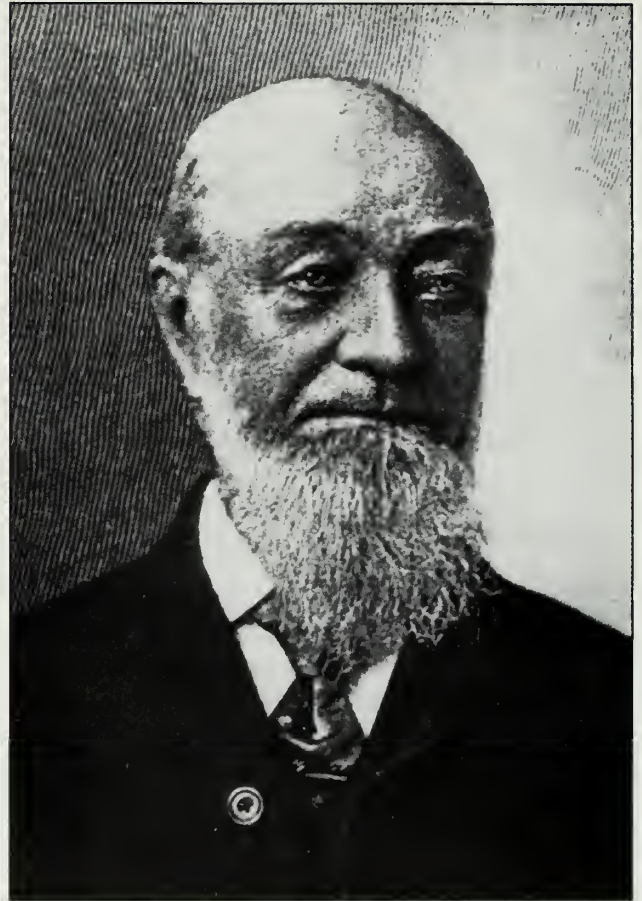
Contributed by Dean Cardasis

Saunders, William
b. 1822, d. 1900.

During his thirty-eight year career with the United States Department of Agriculture, William Saunders distinguished himself as a designer of memorial landscapes, a planner of the park system of Washington, D.C., an author of hundreds of articles on horticulture and landscape design, and a horticulturalist who introduced a number of foreign plant species to North America, profoundly influencing the agricultural economy of the United States. He was one of the few landscape architects of the nineteenth century to be employed full-time by the federal government and was also a founder of the National Grange, or Patrons of Husbandry.

Saunders was born on 7 December 1822 in St. Andrews, Scotland, into a family of professional gardeners. (Throughout his career he preferred the title "landscape gardener.") In 1834 he entered Madras College in St. Andrews to study for the ministry of the Church of Scotland but soon changed to horticulture and landscape gardening. After coursework in horticulture at the University of Edinburgh, Saunders moved to London and worked for a number of years as an apprentice gardener on several large estates. In 1848, shortly after his marriage to Martha Mildwaters, he emigrated to the United States, where he became an American citizen in 1857.

Saunders first settled in New Haven, Connecticut, where he worked as a gardener



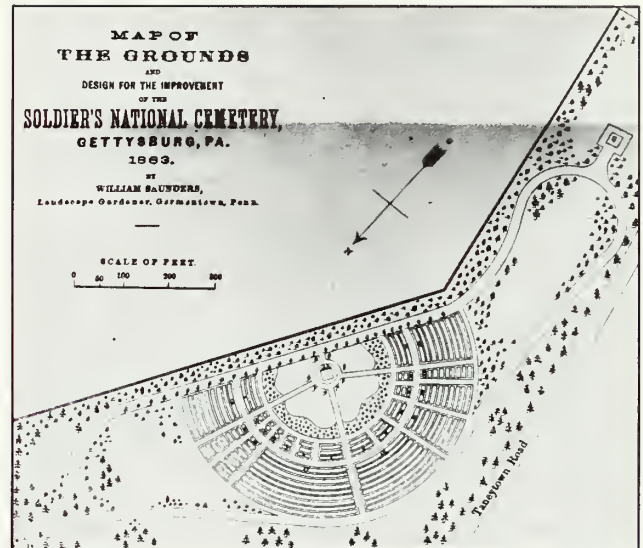
Portrait of **William Saunders**, 1900, from, *Yearbook of the United States Department of Agriculture*.

on the estate of William Bostwick. In the early 1850s he moved south to Baltimore, Maryland. There he served as gardener and site planner on the estates of Thomas P. Winans and Johns Hopkins. The latter's estate, Clifton, was one of the larger, more elaborately planned country places in America. In addition to designing large lakes and various flower gardens for the 400-acre estate, Saunders served as overseer of the farm and implemented recent advances in drainage technology and deep plowing. During this period Saunders began to write articles on various horticultural topics, which were published in the leading journals of his day, such as *The Horticulturalist*, *Hovey's Magazine of Horticulture*, *The Farmer and Gardener*, and *The Philadelphia Florist*. Saunders' most important contributions dealt with the planting and maintenance of fruit trees and

grapes. Through his association with *The Horticulturist*, Saunders became acquainted with Andrew Jackson Downing, whom he admired as a theoretician who had helped publicize the cultural significance of landscape gardening. However, Saunders noted in his unpublished autobiography that he had reservations about Downing's practical knowledge of site planning and architecture. Downing respected Saunders' horticultural knowledge and, on one occasion, recommended him for a job as gardener on the estate of Edwin Bartlett in Tarrytown, New York.

In 1854 Saunders moved to Germantown, Pennsylvania, and established a partnership with the distinguished horticulturalist, Thomas Meehan, whom he had met in England while Meehan was working for Kew Gardens. Saunders and Meehan collaborated on a number of public park projects, cemeteries, and residential site plans. These included a planting plan and road system for Philadelphia's Fairmount Park and a site plan for that city's smaller forty-six-acre Hunting Park. His cemetery designs included Rose Hill Cemetery in Chicago and Oak Ridge Cemetery in Springfield, both in Illinois, as well as works in Perth Amboy and Rahway, New Jersey, and Bethlehem, Pennsylvania. Saunders considered Spring Grove Cemetery in Cincinnati, Ohio to be the nation's best-designed rural cemetery and during a trip in 1861 discussed its plan with its superintendent, Adolf Strauch.

In 1862 Saunders was appointed superintendent of the experimental gardens of the newly created Department of Agriculture, where he remained until his death thirty-eight years later. During his long residency in the Federal City he became acquainted with Presidents Abraham Lincoln and Ulysses S. Grant, as well as such notables as Frederick Douglass and Walt Whitman. As Saunders observed in his journal, Grant greatly respected Saunders' expertise and on several occasions discussed with him planning issues regarding the Federal City and technical matters pertaining to various agricultural practices.



William Saunders' Map of the Grounds and Design for the Improvement of the Soldiers National Cemetery, Gettysburg, Pennsylvania, 1863. (*Revised Report made to the Legislature of Pennsylvania relative to the Soldiers National Cemetery at Gettysburg.*)

In 1863 an interstate committee of Union governors chose Saunders to design the Soldiers National Cemetery at Gettysburg battlefield, which was to become the site of Lincoln's famous address. Saunders' radial plan of "simple grandeur," which grouped the Union dead by states and focused on a central monument, was the single most distinguished design of his career. Saunders marked the Union graves with unadorned, curving, rectangular slabs of gray granite inscribed with the name, rank, company, and regiment of each soldier. These were contiguous and extended nine inches above the level of the sweeping lawn, delineating elegant concentric curves on its surface. Saunders noted in his description of the design that this repetition of "objects in themselves simple and common place" was intended to evoke in the visitor a sense of "solemnity" which "is an attribute of the sublime." Officers and enlisted men were buried alongside one another to symbolize the egalitarian nature of the Union Army, which consisted mostly of volunteer citizen soldiers. The planting plan was composed of predominantly evergreen trees and shrubs which defined the boundary of the cemetery

and framed views of the graves and central monument from the single circuit drive. Saunders recalled in his journal that shortly before departing for Gettysburg to deliver his address, Lincoln invited him to the White House so that he could study the plan; he was very impressed with it.

After Lincoln's assassination, the National Lincoln Monument Association invited Saunders in August 1865 to design the grounds of a proposed monument to Lincoln in Oak Ridge Cemetery--the cemetery he had designed in 1861. In addition, the Oak Ridge Board of Managers requested he design additional acreage adjacent to the monument in a similar manner. Saunders complied with both requests and produced a design characterized by large open areas of turf and irregular groupings of such non-native trees as magnolias, arbor vitae, and mock orange. (The use of exotics was intended to express the "art" of the design.) Saunders laid out curvilinear roads and paths aligned with the contours of the cemetery's hilly topography and defined the precinct with a living fence of osage orange.

Saunders also was involved with several design projects in Washington, D.C. In 1870 he designed the site plan for the facilities of the Department of Agriculture on the Mall, including an extensive arboretum of trees and shrubs hardy in the mid-Atlantic region. At the time, it was considered the second most comprehensive one in North America after the Arnold Arboretum in Jamaica Plain, Massachusetts. (It was demolished in 1931 to make room for new construction on the Mall.) In 1871, Saunders, working as a member of the city's Parking [*sic*] Commission, conceived guidelines for park design and street tree planting, which resulted in the planting of some 80,000 trees. In 1868 in an article in Samuel Sloan's *Architectural Review and American Builders' Journal* he called attention to the poor site planning of the Capitol, especially its West Front. He recommended the construction of a system of terraces, which would be in scale with the building and would properly anchor it to its site. Saunders'

suggestion attracted the attention of Senator Justin S. Morrill, who persuaded Congress to appropriate funds, and the terraces were built. Frederick Law Olmsted, Sr.'s design for the West Front later replaced them.

Saunders also was involved in the planning of several expositions. In 1876 he designed the site plan for the Department of Agriculture's building at the Centennial Exposition in Philadelphia, Pennsylvania. He also planned the Department's exhibitions in the New Orleans Exposition of 1884 and the Paris Exposition of 1889.

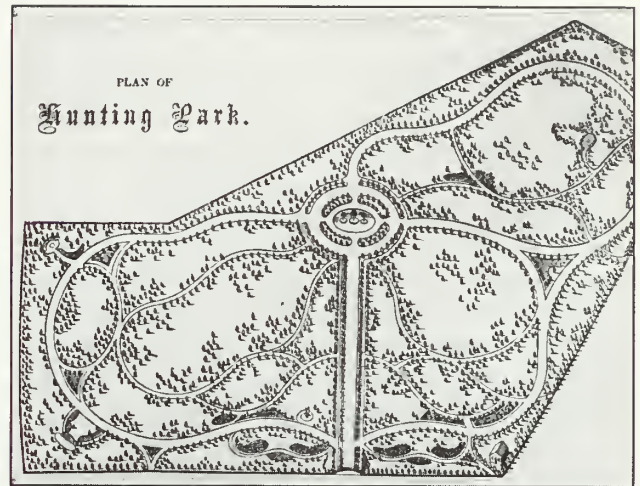
In addition, Saunders avidly promoted the interests and economic welfare of American farmers. In 1867 he and six colleagues founded the Patrons of Husbandry, or the National Grange. Saunders authored that organization's constitution and was elected its first Master, a position he held for the next six years. During his tenure as Master, Saunders was a strong advocate of women's participation and representation in the organization.

Throughout his career, Saunders continued to produce numerous published articles, the majority of them devoted to technical matters of horticulture. While in partnership with Meehan, he invented the "fixed roof" for greenhouses, which made them vastly more efficient and productive through the use of thinner frame members that admitted more light. He also profoundly influenced American ecosystems and the economy of American agriculture by importing and distributing various foreign plants while working for the Department of Agriculture. In 1866 he introduced to California *Eucalyptus globulus* from Australia. In 1870 he imported some 300 varieties of winter hardy apple trees from Russia, which were propagated in the Northeastern states. These trees substantially improved the economy of the region's fruit industry. Saunders also imported the kaki, or Japanese persimmon, which was widely planted in the South. His single most significant plant introduction came in 1871 when he imported from Bahia, Brazil what later came to be known as the Washington

naval orange. This fruit quickly became the leading commercial variety in California and stimulated the development of the citrus industry in the Southwestern states.

Saunders articulated his philosophy of design in a series of six articles he wrote in 1868 and 1869 for the *Architectural Review* and *American Builders' Journal*, which also appeared in the 1871 book, *City Homes, Country House and Church Architecture, or the American Builders' Journal*, edited by Samuel Sloan. In the articles Saunders defined landscape gardening as a wide-ranging "art" encompassing the utilitarian cultivation of fruits, vegetables, and flowers, as well as the site planning of residences, public buildings, and parks. He envisioned it as comprised of three principal styles, which he called the Geometrical, the Natural, and the American (a combination of the first two). Saunders vacillated on the issue of whether the American Style was an appropriate stylistic category and concentrated his discussion on the Geometrical and Natural Styles.

Saunders regarded such frequently discussed landscape treatments as the picturesque, graceful, or gardenesque as essentially variations of the Natural Style and not separate stylistic categories. Furthermore, he felt that the Natural Style should not be an exact imitation of nature but a heightening of its beauties and intrinsic qualities through art. Saunders was deeply influenced by Archibald Alison's theory of association and defined the picturesque as an inflection of the Natural Style that consists of a "scene in nature" suggesting "a picture to the imagination through the association of ideas." He considered it a serious mistake to prefer either the Natural or the Geometrical Style to the exclusion of the other; he believed both would be appropriate in a given situation. For example, in dealing with the site plan of a country home, the architectonic terraces and stairs of the Geometrical Style would be called for in the vicinity of the house, while the Natural Style would be suited to its outlying regions. According to Saunders, it is "the aim of the landscape gardener...to unite the regularity of architecture with the varied



William Saunders' Plan of Hunting Park, Philadelphia, Pennsylvania, Designed and laid out by Saunders. (*The Horticulturist*, 1858.)

and flowing lines of nature," and he felt both styles would be necessary to achieve this aim. Saunders' combination of the two styles is clearly illustrated in his design for Hunting Park. The straight tree-lined avenue terminating in a fountain plaza exhibits the Geometrical Style, while the remainder of the park, with its sweeping lawns, curving drives and walks, and irregularly grouped tree plantings is clearly an articulation of the Natural Style.

In addition, Saunders, like Andrew Jackson Downing and many of his peers, believed fervently in "the refining influence of the study and contemplation of the fine arts" upon both individuals and society. Hence, he envisioned landscape gardening as a significant instrument for the moral improvement of the nation.

After a long and productive career, William Saunders died at the age of seventy-eight on 11 September 1900, in Washington, D.C.

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study which articulates Saunders' main ideas on the site planning of country residences.

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Saunders, William. "Fruit Trees in Ornamental Plantations and Lawns." *The Horticulturalist* 14 (January 1859): 443-446. *An important source for Saunders' basic approach to planting design, with an emphasis on the use of "practical" fruit-bearing trees.*

Saunders, William. "Graperies and Grape Growing." *The Horticulturalist* 14 (January 1859): 418-422. *Saunders was highly respected for his knowledge in this particular field. A good summary of his main ideas.*

Saunders, William. "Landscape Gardening." *The Report of the Commission of Agriculture for the Year 1869*. Washington, DC: U.S. Government Printing Office. *An important source concerning Saunders' understanding of the history and nature of landscape gardening.*

Saunders, William. "Landscape Decorative and Economic Gardening." In *City Homes, Country Houses and Church Architecture or the American Builders' Journal*, by Samuel Sloan. Philadelphia, PA: Claxton, Remsen, and Haffelfinger; 1871. *In this series Saunders reaffirms many of the ideas expressed in "Landscape Gardening" and develops some of them further.*

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discussion of several of Saunders' fundamental ideas on planting design.

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"William Saunders." *The National Cyclopedia of American Biography* 10: 409. New York, NY: James T. White and Co.; 1910.

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A partial list of William Saunders' published works can be found in the library of the United States Department of Agriculture, Washington, D.C. In the context of this article it is not feasible to list the entire body of his work, which comprises hundreds of entries. Above are listed representative essays by Saunders on the topics of horticulture and design, as well as some secondary sources. The Division of Rare Books and Manuscripts Collections of the Library of Cornell University, Ithaca, New York, has an excellent collection of Saunders' correspondence and articles listed under "the National Grange and Patrons of Husbandry Records 1842-1982."

Contributed by Reuben Rainey

Tarr, Margherita
b. 1903, d. 1990.

Margherita Tarr, the daughter of Sammy Weinberg Tarr and Sarah Emma Argo Tarr, was born on 30 December 1903. She was the eldest of three children and spent her childhood along the coast of Lake Superior in Duluth, Minnesota. After receiving her diploma from Duluth Central High School she studied landscape architecture at Iowa State College, graduating with a Bachelor of Science degree in 1926. Immediately after graduation Tarr spent three months at the Foundation for Architecture and Landscape Architecture in Lake Forest, Illinois.

During the first thirteen years of her career Margherita Tarr worked for offices in both the public and private sector in Wisconsin and Minnesota. Tarr was employed as a landscape architect by Charles H. Ramsdell in the fall of 1926, Morell & Nichols, Inc. also in the fall of 1926, Alanson Phelps Wyman between 1927 and 1929, and Edmund J. Phelps from 1929 to 1932. In 1932 Tarr and John Harlow established the firm Harlow and Tarr where her work consisted mostly of garden, residential, and cemetery lot design. Tarr was a partner until 1935 when the firm folded. While the cause of the firm's closure is unknown, Tarr's writings indicate Harlow and Tarr enjoyed reasonable success. She also worked for the City of Duluth Park Department from 1933 to 1939. Overall, her projects were mainly located in the midwestern United States although she was involved in developing plans for American embassy grounds in Germany, Peru, and Uruguay. Tarr cited both her desire to explore new areas of her chosen field and fluctuations in the economy as reasons for her frequent changes in employment.

For thirty years between 1939 and 1969 Margherita Tarr was employed by Iowa State College as an Assistant Extension Landscape Architect (1939-1947), an Extension Assistant (1947-1952), and an Extension Associate Professor (1952-1969). In addition to her duties at Iowa State she served on the Iowa Conservation Commission from 1943 to 1945.



Margherita Tarr, n.d. (The Parks Library of Iowa State University.)

As an extension specialist Tarr concentrated on farmstead design, home grounds beautification, community planning, and school grounds development. She conducted workshops, published numerous articles and bulletins, and produced television and radio spots on landscape design. The majority of her publications and presentations focused on educating Iowans about the fundamental principles of landscape design and about how to implement such designs. Tarr also delivered many lectures to the Federated Garden Clubs of Iowa and to the National Council of State Garden Clubs concerning the same topics.

During her tenure at Iowa State Tarr played an active role in many professional clubs and societies. She was a member of the Resource Council on Landscape Design for the National Council of State Garden Clubs from 1953 to 1969 and she served as the first chair of the

organization's Landscape Design Committee between 1956 and 1958. For the decade between 1959 and 1969 Tarr chaired the Landscape Design Study Courses for the Federated Garden Clubs of Iowa. She belonged to the American Society of Landscape Architects, the Iowa Academy of Science, American Planning and Civic Associations, the American Association of University Women, the American Association of University Professors, and Zonta International (a campus group established to support international study). In addition to membership in these diverse organizations, Tarr complimented her educational experiences with extensive world travel.

Tarr's approach to landscape design reflected modernist trends couched in a strong regional ethic. She felt that only convenient and efficient landscapes could be truly beautiful, and spent much of her time teaching citizens to design their yards with these goals in mind. Along with this need for a well-ordered landscape, Tarr stressed the use of native plants and often lectured on the beauty found in the surrounding landscape.

Tarr is remembered for her candid approach to speaking and teaching and was considered an outstanding educator. She provided guidance in the formation of the Iowa State Landscape Architecture Department and her contributions continue to be recognized by the Federated Garden Clubs of Iowa in the form of an award given in her honor for excellence in landscape design. Margherita Tarr fervently believed that everyone was capable of designing efficient and aesthetic surroundings and, through her work, she educated thousands on the practice and importance of landscape design.

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Fitzsimmons, J. R. and M. Tarr. "Landscape Architecture." *Midwest Farm Handbook* (1960). Provides an overview of the Landscape Architecture Extension in Iowa, including discussions of theory, implementation, site planning, home grounds design, community design, construction, and planting procedures. Illustrated.

Rothacker, R. R., J. R. Fitzsimmons, H. R. Lenz, and M. Tarr. "Iowa Landscape Plants." Pamphlet developed for the Agricultural Extension Service, Iowa State College. Ames, IA: Iowa State University Press; 1941: 5. Lists plants used in Iowa landscape design. Includes illustrations and instructions in shrub-border design and basic planting procedures.

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Tarr, Margherita. "Iowa State University: October 1964." In *Landscape Architectural Education*, by Gary Robinette. Dubuque, IA: Kendall and Hunt Publishing Company; 1973. Discusses the Iowa State University Department of Landscape Architecture and touches on landscape architectural extension work.

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Tarr, Margherita. *Shortcuts to Making an Accurate Scaled Map*. Ames, IA: Iowa State University Press; 1958: LA-188. *Outlines the process for making an accurate scaled map. Includes lesson plans and illustrations.*

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Tarr, Margherita. *Site Development: Accent on Home Grounds*. Ames, IA: Iowa State University Press; 1968: PM-428. *Recaps the design process in home grounds improvement.*

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new plantings in home grounds improvement.

Tarr, Margherita. *Your Yard: Its "Footprints" and "Portraits."* Ames, IA: Iowa State University Press; 1957: LA-183. *Describes how to develop an inventory of home grounds and illustrates how to prepare an accurately scaled map.*

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"Tarr Remembered for Excellence". *Iowa Stater* (August 1991). *Taken from the personnel files of the Iowa State University Archives, this clipping provides a brief overview of Tarr's career and her financial contributions to the University's Department of Landscape Architecture.*

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The Parks Library of Iowa State University, Ames, Iowa, maintains a collection of Margherita Tarr's assorted writings and publications.

Contributed by Martha Hunt

Thaxter, Celia Loughton
b. 1835, d. 1894.

Celia Loughton Thaxter was born in Portsmouth, New Hampshire in 1835. When she was four years old, her father accepted the position of lighthouse keeper on White Island in the Isles of Shoals, a rugged group of islands ten miles from the coasts of New Hampshire and Maine. Eventually the family moved to nearby Appledore Island. Island living had a profound effect on the young Celia Loughton; until she turned sixteen, she left the islands but once. Her isolated childhood spent roaming the untamed islands provided unique inspiration for her later writing and instilled in her a deep love of nature. She expressed this love through gardening at the early age of five when she planted a square-yard plot of marigolds. Gardening was a pursuit she followed throughout her life.

Her education was informal, provided by her parents into her early teenage years when a Harvard-educated tutor, Levi Lincoln Thaxter, took over the duties of teaching the Loughton children. When she was sixteen Celia Loughton married Thaxter and they moved to the mainland. However, she was never completely happy away from her beloved islands.

While carrying out the domestic responsibilities of a nineteenth-century wife and mother, Thaxter became an accomplished writer and poet, as well as creating what *Smithsonian* magazine referred to in December 1990 as "one of America's most beloved gardens." Her life-long love of flowers met its ultimate expression in the garden she cultivated during her summers on Appledore Island. Her family had built an enormously successful resort on the island, attracting hundreds of people all summer including a faithful group of prominent artists, writers, and musicians.

Thaxter resided in a cottage next to the main hotel and it was on this site that she coaxed a simple but elegant garden which provided inspiration to writers such as John Greenleaf Whittier, Sarah Orne Jewett, and Charles



Celia Thaxter in her garden on Appledore Island. (*Historic Preservation*, September/October 1991.)

Dickens. Artists, including impressionist painter Childe Hassam, memorialized the vibrant patch of land in countless paintings. A cottage garden in the finest sense, the small (50 by 15 foot) plot of land stood in wonderful contrast to the stark natural beauty of the island. Of the lush collection of "old fashioned flowers our grandmothers loved," it is probably fair to say her favorites were sweet peas and poppies, but the garden also included hollyhocks, nicotiana, calandula, dahlias, roses, and honeysuckle to name a few.

Her living room, strewn with hundreds of flowers, became a center of literary discussions, poetry readings, and concerts. She often had to limit the numbers attending. Frequently she read from her own works which centered around life on the islands. She wrote of the sea, flowers, and struggles with nature. In a poem entitled "Pocohontus" she wrote, "I lit the lamps in the

lighthouse tower...They shone like a glorious clustered flower." Always, her intimate association with nature inspired her work.

For years Thaxter tended her garden and for years it was admired by countless visitors. In her later years, her friends encouraged her to write about her garden. She undertook the task and in 1894 *An Island Garden* was published. Thaxter eloquently recounted her horticultural struggles, as well as intimate details about the types of flowers and how they appeared in the greater landscape. She combined picturesque prose about her love of flowers with nitty gritty details about daily life in the garden--such as her battles with slugs. However, an article in *Downeast* published in August 1976 asserts that, "landscape gardening was not her aim. Her landscape was the natural world around her." Childe Hassan, a good friend of Thaxter's, provided some oil and some water-color paintings for the book which are considered, according to the *Smithsonian*, "among the finest watercolors in all American art."

Celia Thaxter died in the summer of 1894, just after publication of her book, of a cerebral hemorrhage. In 1914, fire destroyed the hotel and her cottage on Appledore Island. In 1977, her island garden was lovingly restored by a coalition of garden groups and volunteers from plans left by Thaxter in *An Island Garden*.

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Albee, John. "Memories of Celia Thaxter." Maine State Library vertical files. *The source and date of this article are unknown although it appears to have been written shortly after Thaxter's death in 1894.*

Barry, William David. "The Lady--and the Painter." *Downeast* (1992). *Describes the partnership of Thaxter and Childe Hassam.*

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Fields, Annie and Rose Lamb, eds. *Letters of Celia Thaxter*. Houghton Mifflin; 1896.

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Lamb, Jane. "Hollyhocks, Poppies and Sweet Peas." *Downeast* (August 1986). *Description of the modern revival of Thaxter's garden*.

Maniero, Lina, ed. *American Women Writers*. Fred Ungar Publisher; 1982. *Includes a brief description of Thaxter's writing accomplishments*.

May, Stephen. "An Island Garden, a Poet's Passion, a Painter's Muse." *Smithsonian* (December 1990). *This article discusses the relationship between Thaxter and Childe Hassam and details each person's accomplishments*.

May, Stephen. "Island Garden." *Historic Preservation* 43, no. 5 (October 1991): 38-45. *A thorough article depicting Thaxter's life and her garden on Appledore Island, the piece focuses on her friendship with Childe Hassam. It also details the 1970s-era restoration of her garden by volunteers from the Shoals Marine Laboratory. Modern and contemporary photographs as well as selected paintings by Hassam are included*.

Simpson, Babs, ed. "Poet's Garden, Painter's Eye." *House and Garden* (August 1984). *An account of the garden and Thaxter's inspiration*.

Thaxter, Celia L. *Among the Isles of Shoals*. 1873.

Thaxter, Celia L. *An Island Garden Revisited*. Ithaca, NY: Bullbrier Press; 1985. *This edition of the book is a reprint of Thaxter's 1894 "An Island Garden" which discusses her Appledore Island garden in detail*.

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Materials related to Celia Thaxter may be found in three locations: The Houghton Library at Harvard, Cambridge, Massachusetts,

has archival pieces relating to Thaxter including her correspondence, pressed seaweed, and original photographs of the island. The Shoals Marine Laboratory, a joint venture of the University of New Hampshire and Cornell University is the current occupant of Appledore Island, and responsible for coordination of the revival of the island garden. They have a pamphlet explaining the project and the layout of the garden. The Maine State Library, Augusta, Maine, has a vertical file including newspaper articles.

Contributed by Pam Griffen

Underhill, Francis Townsend

b. 1863, d. 1929.

Francis Townsend Underhill was born in 1863 into a wealthy and socially prominent family in Oyster Bay, New York. He was educated privately and spent four years traveling in Europe with tutors, studying architecture and gardens. In 1879, he spent six months in Santa Barbara, California with a tutor. Underhill maintained homes in New York City, New York and Oyster Bay, and, in 1884, he purchased a 6,000-acre ranch in northern Santa Barbara County, which he then used as his principal residence.

Underhill was a friend and neighbor of Theodore Roosevelt, with whom he served in the Spanish-American War as a Captain of Artillery. He was a member of Caroline Astor's "400," owned and sailed two yachts in the America's Cup races, was a prominent horseman and breeder of livestock, and also pursued an interest in horticultural experimentation.

Although he had no formal training as an architect or landscape architect, Underhill's extensive travels as a young man evidently fostered within him a sensitivity to design, which he employed by designing homes and gardens. His clients were frequently personal friends and prominent winter residents of Santa Barbara and Montecito, such as George



Portrait of **Francis Townsend Underhill**, n.d. (Santa Barbara Historical Society.)

Owen Knapp, Cornelius K.G. Billings, and Frederick F. Peabody.

Underhill produced no writings about his approach to design. However, his projects attest to a credo of aesthetics that venerated simplicity, well-balanced and proportioned lines, an absence of elaborate detail, and an unostentatious air of luxury. Underhill's designs, most of which were for large estates, have an integrated treatment of interior and exterior space, typically realized with strict symmetry. They usually exhibited a highly simplified, stripped down, almost abstract, version of Hispanic architecture. The associated gardens consist of large-scale formal spaces almost entirely created with formally planted trees. The Willis Ward garden (1916) was the finest example of this approach. Underhill's own property, "La Chiquita" in Santa Barbara, was relatively modest in size, and his design for the house

and garden of his mother-in-law, Francesca de la Guerra Dibblee, was a highly refined and introverted design for a modest courtyard house. In the 1920s, Underhill played an important role in the preservation and restoration of his mother-in-law's family home, the Casa de la Guerra, one of the most important Spanish-Mexican houses in Santa Barbara, memorialized in Charles Dana's *Two Years Before the Mast* (1840).

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Andree, Herb and Noel Young. *Santa Barbara Architecture*. Santa Barbara, CA: Capra Press; 1975. *This book contains several photographs of houses by Underhill and provides brief details of his architectural career. The primary focus is architecture and it does not deal with his garden designs.*

Blair, William Paul. "Francis Townsend Underhill, Versatile Master." *Pacific Horticulture* 51, no. 2 (June 1991): 7-12. *A brief but thorough summary of Underhill's life and professional career.*

David, Arthur C. "The Bungalow at its Best." *Architectural Record* 20 (October 1906): 297-305. *An illustrated article on Underhill's own house that stresses its innovative architectural characteristics. The author also draws attention to the design of the garden.*

Dobyns, Winifred Starr. *California Gardens*. New York, NY: Macmillan Co.; 1931. *An extensive photographic survey of California gardens created in the 1910s and 1920s. It includes photographs of La Chiquita, Underhill's own garden.*

"Estate of George O. Knapp, Esq., Santa Barbara, California." *Architectural Record* 45 (January 1919): 65-70. *This article describes Underhill's design for the bathhouse and its garden. Illustrated.*

Myrick, David F. *Montecito and Santa Barbara, Vol. I: From Farms to Estates*. Glendale, CA: Trans-Anglo Books; 1987. *This book is valuable in establishing the social milieu of Santa*

Barbara and the Montecito and the role that Underhill played. Illustrated.

Myrick, David F. *Montecito and Santa Barbara, Vol. II: The Days of the Great Estates*. Glendale, CA: Trans-Anglo Books; 1991. *Includes a biographical essay on Underhill that places his work as a designer in the social context of Santa Barbara society in the first two decades of the century. Illustrated.*

"The Residence of F. F. Peabody, Esq., Montecito, California. Francis T. Underhill, Architect." *Architectural Record* 43 (May 1919): 394-403. *Emphasizes how Underhill successfully adapted traditional Spanish houses and gardens to California conditions. Illustrated.*

Saylor, Henry H. "The Best Twelve Country Houses in America VII: La Chiquita. The Home of Francis T. Underhill, Esq. at Santa Barbara, California, Francis T. Underhill, Architect." *Country Life in America* (November 1915): 27-30. *This is the most complete description of Underhill's own house and garden. Illustrated.*

Streatfield, David C. *California Gardens: Creating a New Eden*. New York, NY: Abbeville Press; 1994. *This richly illustrated survey of California gardens contains a description of the Willis Ward garden, the finest surviving landscape design by Underhill. Many color photographs.*

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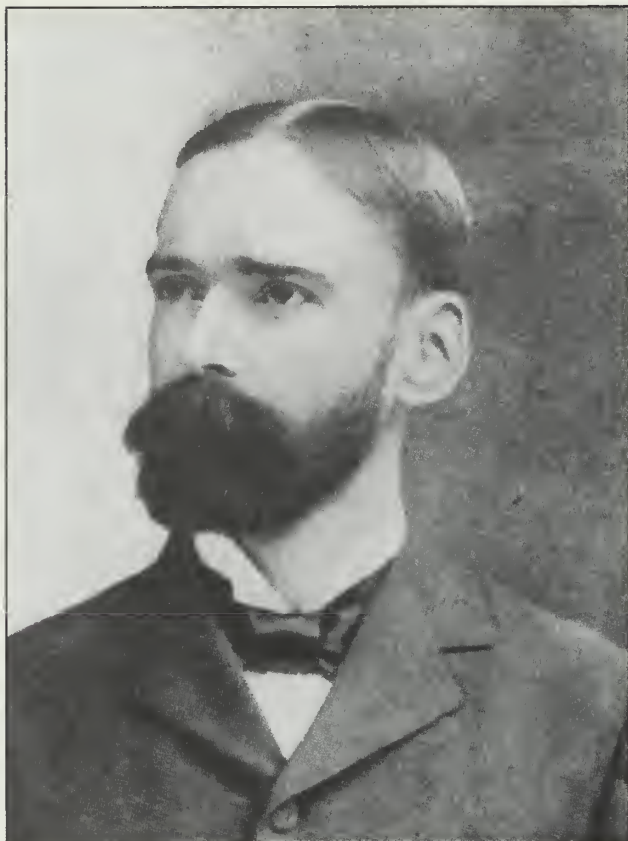
The Francis Townsend Underhill Collection at The Architectural Drawings Collection of the University of California at Santa Barbara, California, contains all that remains of Underhill's personal records of his private practice. This limited collection includes a plan of the Francesca Dibblee house, drawings of the unexecuted Willis Ward mansion, and photographs of most of his house and gardens. The collections also include copies of his books on stock breeding.

Contributed by David Streatfield

Vaux, Downing
b. 1856, d. 1926.

Downing Vaux was born in New York City on 14 November 1856, a few months after his father, Calvert Vaux, had moved his architectural practice and family there from Newburgh, New York. The second of four children, Downing Vaux was named after his father's mentor and former partner, Andrew Jackson Downing, the respected landscape gardener, horticulturist, and author, who had died four years earlier. About a year after Downing Vaux's birth, Calvert Vaux and Frederick Law Olmsted, Sr. began to collaborate on their winning plan for the competition to design New York's Central Park. Downing Vaux grew up well aware of the profound influence his father, A.J. Downing, and F.L. Olmsted, Sr. had on the development of landscape architecture as an important and viable profession in America.

Downing Vaux attended schools in New York City and boarding school in Plymouth, Massachusetts, where his classmates and friends included his older brother, Calvert Bowyer Vaux, and John Charles and Owen Olmsted, Frederick Law Olmsted's stepsons. His professional education consisted of one year at the School of Mines of Columbia College, which he entered in 1874. This was followed by three years of training in his father's firm, and one year with the New York City engineering firm McClay & Davies. In the mid-1880s he rejoined his father's office (which housed both the architecture and engineering firm of Vaux & Radford and the landscape architecture firm of Vaux & Co.), working alongside his father and his partners, architect and engineer George K. Radford and landscape architect Samuel Parsons, Jr. After Calvert Vaux was reappointed landscape architect to the New York City Department of Public Parks in 1888, Downing Vaux became a senior member of Vaux & Co. In this capacity, he worked on the survey and plan for Wilderstein, the grounds of Robert Suckley's property in Rhinebeck, New York, and supervised the construction of Ohio Field for the University Heights Campus of New York



Downing Vaux portrait from *Universities and Their Sons*, 1901. (New York University Archives.)

University, as well as completing other noteworthy projects.

Prior to his father's death in 1895, Downing Vaux had already begun to practice in his own name, from the New York City office of Vaux & Co. Among his partners were architects Nicholas Gillesheimer in 1893, and from 1895 to the early 1900s, Marshall L. Emery, who had been as pupil of Calvert Vaux's former partner Frederick Clarke Withers. Like his father, Downing Vaux practiced both as an architect and as a landscape architect. He maintained a small office, designing parks and park structures, cemeteries, and institutional and residential grounds. For about twenty years after Calvert Vaux's demise, Downing Vaux continued to prepare plans according to his father's philosophy of design; he combined picturesque landscape treatments with particular attention to different recreational

concerns. After the dissolution of Vaux & Co., he inherited some of his father's clients, completing plans for Rockwood Park in St. John, New Brunswick, Canada, for which his father had prepared a preliminary report. For the State Reservation at Niagara, for which Olmsted, Sr., and Calvert Vaux had prepared a general plan (1895), Vaux & Emery designed the shelter on Goat Island and the Terminal Station in 1895, as well as the stone-arched bridge from Goat Island to First Sister Island in 1898. His obituaries also credit Downing Vaux with laying out Riverside Drive in New York City.

Downing Vaux completed much of his work for locations in the Hudson Valley, where he and his family had close ties. In Newburgh, the younger Vaux, along with John Charles Olmsted, was in charge of finalizing and executing the last collaborative plan by the senior Vaux and Olmsted, Sr.: the development of Andrew Jackson Downing Memorial Park. At the turn of the century, the younger Vaux also designed the Downing Park's Observatory and the small LeRoy and Broadway Parks, also in Newburgh. At the same time, Downing Vaux designed Kingston Point and Orange Lake Parks, both privately-owned, Victorian-era amusement parks that served as popular destinations of local residents and passengers of the Hudson Day liners. Kingston Point Park featured winding paths, gardens, summerhouses, a merry-go-round, a dance hall and shooting gallery, and a bandstand on a man-made island in a lagoon. (The latter recalled a similar design Calvert Vaux and F.L. Olmsted, Sr. had prepared some thirty years earlier for Prospect Park.) The younger Vaux also developed the 1898 plan for College Hill Park, the principal pleasure ground of Poughkeepsie, New York. Again influenced by his father's principles of design, the compact plan separated the drives and paths, combined pastoral and woody areas with a more formal area for the museum building and the gardens, and emphasized the scenic view of the Hudson River.

From 1906 to 1907, Vaux prepared plans for the grounds of the Carl F. Baker estate in Seabright, the Abraham I. Elkins estate in Red

Bank and Rosehill Cemetery in Linden, all located in New Jersey. About two years later, he designed the grounds of James A.P. Ramsdell's estate in Balmville, New York. He also collaborated with John Charles Olmsted on a plan for Shinnecock Hills, a subdivision in Southampton, New York which was only partially executed. Earlier, in 1902, he had prepared a subdivision of William Whitlock's property in the Todt Hill area of Staten Island, New York.

In addition to his professional practice, from 1893 to 1911 Downing Vaux lectured on landscape architecture in the School of Engineering of New York University, and also briefly taught the subject at Rensselaer Polytechnic in Troy, New York. One of twelve charter members of the American Society of Landscape Architects, founded in 1899, he was elected first chairman of the Executive Committee. From 1900 to 1910 he served as Secretary, and, in this capacity, wrote letters to editors defending the integrity of Central Park and New York City's other parks. (Calvert Vaux had done the same, but without his son's advantage of the backing of a professional organization.) In this era, which saw the dominance of the Beaux-Arts-trained architect, Downing Vaux advocated full cooperation and collaboration between the landscape architect, architect, and engineer from the outset of the design process.

Downing Vaux was also a member of the National Arts Club, the Society for the Preservation of Scenic and Historic Places and Objects (later known as the American Scenic and Historical Preservation Society), and the Architectural League of New York, and he showed his work in the League's annual exhibitions. Around 1913 he retired to Kingston, New York where his mother's family originated. After a long illness, Downing Vaux succumbed to a tragic death, which, like his father's, has sometimes been interpreted as a suicide. On 15 May 1926 he fell from the roof of the Central YMCA in Kingston, New York where he had been living.

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Caparn, Harold A., James Sturgis Pray, and Downing Vaux, eds. *Transactions of the American Society of Landscape Architects 1899-1908*. Harrisburg, PA: Horace McFarland Co. The section, "Historical Notes," by Downing Vaux is a three-page recapitulation of the background of the profession of landscape architecture and its development.

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Levee, Arleyn A. "The Olmsted Brothers' Residential Communities: A Preview of a Career Legacy." In *The Landscape Universe: Historic Designed Landscapes in Context. Expanded and Illustrated Papers from a National Symposium, Armor Hall at Wave Hill, Bronx, New York*. New York, NY: The Catalog of Landscape Records in the United States at Wave Hill; 1993. In a discussion of the development of Shinnecock Hills, references Downing Vaux and his role in the project.

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Ringwald, Donald C. *Hudson River Day Line*. Berkeley, CA: Howell-North Books; 1965.

Includes a terse description of Kingston Point Park.

Schuyler, David. "Belated Honor for a Prophet: Newburgh's Downing Park." *Landscape* 31, no. 1 (March 1991): 10-17. *This history of Andrew Jackson Downing Memorial Park incorporates a brief reference to Downing Vaux's contributions.*

Vaux, Downing. *Universities and their Sons*. Boston, MA: R. Herndon & Co.; 1901. *Includes a brief biographical entry of Vaux.*

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Miscellaneous landscape plans for several of Downing Vaux's projects are in the New York Public Library, Research Division; some are included in the Calvert Vaux Papers, Rare Books and Manuscript Division. Some correspondence is included in the Olmsted Associates Records at the Library of Congress, Manuscript Division, Washington, D.C. References to his work are included in the Annual Reports of the Commissioners of the State Reservation at Niagara (6th, 12th, 13th, 15th) and the Catalogues of the Annual Exhibitions of the Architectural League of New York (1898, 1900, 1906, 1907).

Contributed by Joy Kestenbaum

Vint, Thomas Chalmers

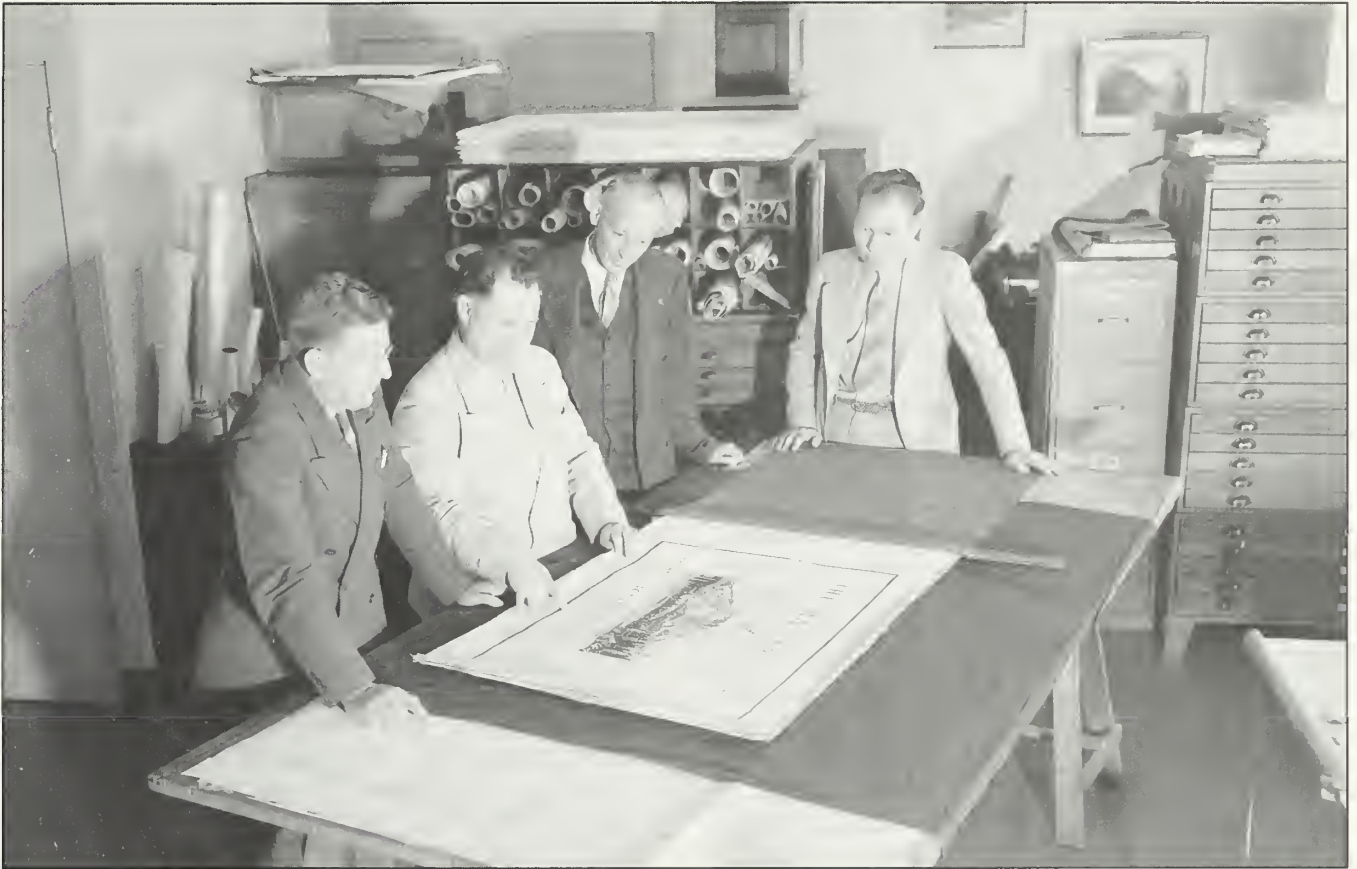
b. 1894, d. 1967.

Thomas Chalmers Vint was born in Salt Lake City, Utah, on 15 August 1894, and moved to Los Angeles, California, where he attended high school. Although primarily a landscape architect, Vint also had training in architecture. He graduated from the University of California, Berkeley, with a Bachelor of Science degree in landscape architecture in December 1920. He had spent a semester studying at the Ecole des Beaux Arts at the University of Lyon, France, after serving in Europe during World War I, and he studied city planning at the University of California, Los Angeles, in 1921.

Vint's early working experience equipped him with a variety of practical skills that prepared him well for a forty-year career with the National Park Service. While in school, Vint worked in the offices of several Los Angeles landscape architects, architects, and builders, these included A. S. Falconer, who was designing bungalows for the Southern California Home Builders and Standard Building Investment Company, and W. J. Dodd, a residential architect. From August 1914 through July 1915, Vint worked as an assistant to Lloyd Wright, a landscape architect and the son of Frank Lloyd Wright, who was designing the grounds of large residences and laying out residential subdivisions. The following summer, Vint returned to work for Wright and his new partner Paul G. Thiene (1880-1971), who were working on landscape designs for several Pasadena suburbs. Years later Vint recalled that in Wright's office he had the opportunity to deal with "every problem from many angles" and received "thorough" training and exposure to the landscape profession.

After graduating from Berkeley, Vint worked at a variety of short jobs while intermittently accepting contracts to grade and plant residential grounds and supervise construction. While working with a "pick and shovel" for a Los Angeles construction company, he learned about the large-scale planting of trees and shrubs. He was employed by the architectural firm of Mayberry and Jones from April to October 1921 where he observed firsthand the use of concrete for the construction of hotels, garages, and hospitals. As head of the landscape office for Armstrong Nurseries of Ontario, California, Vint advised on planting designs and supervised planting projects. Vint also conducted experimental nursery work for the California Walnut Growers Association at the state's experiment station at Riverside.

In November 1922, Vint became an architectural draftsman in the office of Daniel Ray Hull (1890-1964), the National Park Service's chief landscape engineer in Yosemite National Park. In 1923, the office moved to Los Angeles, where Hull and Vint shared the offices of architect Stanley Gilbert Undewood



In the Western Field Office from 1928 to 1933, Chief Landscape Architect **Thomas Vint** (middle left) created a central design office of landscape architects and architects whose clients were the superintendents of the national parks. By 1934, when this photograph was taken, Vint's staff had grown dramatically in response to the make-work programs of President Roosevelt's New Deal. (George Grant Collection, National Park Service, Photography Collection.)

who was designing a number of park lodges for concessionaires. Vint became an assistant landscape engineer in 1923 and an associate landscape engineer in 1926. When the office moved to San Francisco in 1927, Vint took charge of the landscape program and soon after was made chief landscape architect with responsibility for the location, character, and quality of all park construction and planning.

Under Thomas Vint, the landscape program of the National Park Service expanded into a single, fully orchestrated process of park planning and development based on naturalistic principles of design and an ethic of landscape preservation. He developed a highly successful program to train his staff, assembled from several fields of study and

areas of expertise: architects, landscape architect, engineers, and draftsmen. He was the "genius" behind a program of master plans on which the National Park Service relied for many years. He devised standards for locating and designing park roads that have had substantial influence on highway construction outside the National Park Service, and he coordinated a service-wide program of landscape preservation and harmonization to meet the park service's difficult twofold mission that parks be both accessible to the public and preserved unimpaired for future generations.

Landscape design in national parks called for a unique combination of skills. Vint described the unique work of his division in a Job Analysis prepared in 1928: "The work of the

Landscape Division...is a different character than the general practice of the landscape profession. Although landscape work predominates in the work, it merges into the field of architecture...The work has to do with the preservation of the native landscape and involves the location and construction of communities, buildings, etc. within an existing landscape.

By July 1929, Vint had transformed the Landscape Division into a design office with an increasing emphasis on general planning. He described its primary purpose as obtaining a "logical well-studied general development plan for each park, which included the control of the location, type of architecture, planting, and grading, in connection with any construction project." The division was involved to some degree in all phases of park development. It prepared the architectural and landscape plans for government projects under the direction of the park superintendents, reviewed the plans for tourist facilities to be built by the concessionaires, and reviewed the plans for roads and prepared the architectural plans for bridges constructed by the Bureau of Public Roads. Vint clearly envisioned his division as a design office specializing in both landscape and architectural design and his staff as professional advisers. In a 1930 Annual Report, he remarked that the San Francisco office operated "much like the usual professional landscape office" except that it had "the ideal condition of having park superintendents for clients."

Vint and his staff assumed artistic leadership for park road projects that were being carried out by the U.S. Bureau of Public Roads. Vint's office developed standards and specifications for all aspects of road construction. These included techniques for excavating cuts along park roads, designs for naturalistic stonemasonry guardrails and bridges, diagrams for rounding and flattening of the slopes of park roads to blend them into the surrounding natural topography, designs for scenic overlooks to provide vistas, and techniques for transplanting and planting native vegetation to erase construction scars. Vint's oversight ensured that the park's

natural scenery was suitably presented to the public, that manmade features harmonized with the natural scenery, and that there was minimal disturbance on the qualities for which the natural parks had been set aside.

Vint's greatest contribution was in park planning and the development of master plans for all units of the National Park Service. In the late 1920s, plans were underway for many of the larger parks, but by the end of 1931, due to the Economic Stabilization Act, Vint and his staff had begun plans in conjunction with park superintendents that plotted existing conditions and facilities and set forth a plan of proposed improvements for all parks. Coined "master plans" by National Park Service Director Horace Albright in 1932, the plans quickly became the essential tool for all park planning and development. They were updated annually and guided all national park development for many years.

With the advent of Public Works Administration (PWA) allotments and the organization of the Civilian Conservation Corps (CCC) in early 1933, design and construction became all important. With master plans for every park and a network of skilled resident landscape architects in place, Vint was prepared for a massive increase in design activity as money and labor became available to parks through President Franklin D. Roosevelt's relief programs. The new emphasis of design and construction wrought by the New Deal elevated Vint's role in park service affairs. By 1934, Vint moved to Washington as Chief Architect of the Branch of Plans and Designs to head National Park Service's growing building program. During the 1930s, under the leadership of Vint and his staff, the National Park Service developed an increasing number of parks from historic sites, the monuments and parkways of Washington, D.C., many other national monuments, and national parkways such as the Blue Ridge Parkway. During this time, the Historic American Building Survey was launched under his supervision. As a member of the editorial committee for *Park Structures and Facilities* (1935) and *Park and Recreation Structures*

(1938), Vint communicated many of his ideas on park planning and development to state park designers.

In 1938, he became Chief of Planning, supervising 150 to 200 architects, landscape architects, and planners in four regional offices and two field divisions. In 1939, his office issued *Master Plans: A Manual of Standard Practice for Use in the National Park Service*, the first comprehensive guide for completing and updating the plans.

World War II brought a rapid end to the CCC and PWA allocations, and park planning, design, and construction in national parks virtually ceased for the duration of the war. The three branches of design--architecture, landscape architecture, and engineering--were consolidated in 1943, and Vint was appointed Chief of the Division of Design and Construction. In 1946, master plans were once again revived and updated; however, except for new parks such as Big Bend in Texas and the Everglades in Florida, there was little money for construction and park development.

By the mid-1950s, burgeoning numbers of park visitors coupled with inadequate and outdated facilities raised public concern about the condition of national parks. The National Park Service successfully argued for new appropriations and Congress approved a ten-year program of park development and improvements called "Mission 66." This program called for revising park master plans, the construction of multi-purpose visitor centers and modern housing for park staff, and massive improvements to roads, trails, and campgrounds throughout the national park system. Vint was a member of the Mission 66 steering committee and headed the initial planning for the new program of design and construction. This meant adopting naturalistic principles of landscape design to the changing and pressing needs of modern park visitors and the realities of a post-war economy. He was made Assistant Director for Design and Construction in 1961. Shortly thereafter, he retired after almost forty years of federal service. In retirement he traveled

in Kenya, Uganda, Zanzibar, and South Africa to study African national parks for the U. S. National Park Service, and he worked for the Western Office of Design and Construction supervising the development of the national parks in Hawaii.

In 1948, he was elected a Fellow of the American Society of Landscape Architects, and in 1961 he was elected a Fellow of the American Institute of Architects. In 1952, he was awarded the Distinguished Service Award, the highest honor conferred by the U.S. Department of the Interior. He died at Tucson, Arizona on 26 October 1967.

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the National Park Service. Vint was a leading member of the editorial committee.

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McClelland, Linda Flint. *Presenting Nature: The Landscape Design of the National Park Service, 1916 to 1942*. Washington, DC: U.S. Government Printing Office; 1993. *History of the policies, principles, and practices of landscape design that guided the development and protection of the national parks from the founding of the National Park Service to World War II. Several chapters trace the leading role that Vint played in shaping*

the design services and planning process for national park development from 1928 through the end of the New Deal.

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Vint, Thomas C. *Portfolio of Representative Structures Designed by the Landscape Division, National Park Service*. San Francisco, CA: Landscape Division, National Park Service; [ca. 1932]. *In 1932, Vint compiled a portfolio of representative administrative buildings and structures that was circulated to various parks. The list included administration buildings, comfort stations, park entrances, ranger dormitories, community buildings, fire lookouts, checking stations, residences, and one bridge. Examples were drawn primarily from the western parks. The structures selected for the portfolio reflect not only the maturing architectural vision of Vint and his staff, but also their collaboration with other programs of the National Park Service.*

Vint, Thomas C. "Wilderness Areas: Development of National Parks for Conservation." *American Planning and Civic Annual* (1938): 70. Paper from the proceedings of the conference on National Parks held in Washington, D.C., January 20-21, 1838, puts forth Vint's concept of wilderness for areas of national parks beyond the developed areas carefully delineated on park master plans.

Wirth, Conrad. *Parks, Politics, and the People*. Norton, OK: University of Oklahoma Press; 1980. A biographical history of the National Park Service from the early 1930s to 1960s by former Director Conrad Wirth. With, a landscape architect by training, describes the unprecedented development of the national parks as a result of New Deal and Mission 66 programs, for which Vint, as chief of design, construction, and planning, was responsible.

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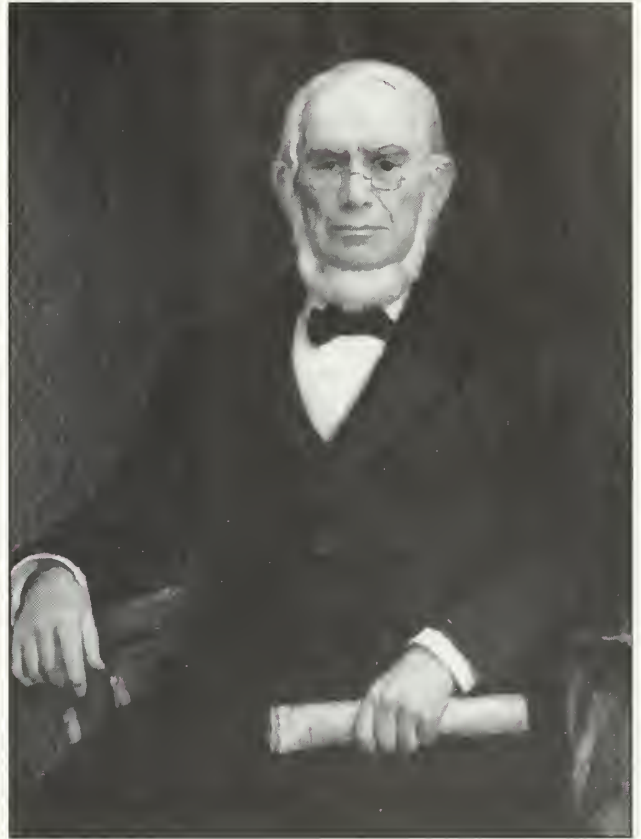
The Records of the National Park Service, Record Group 79, of the National Archives in Washington, D.C. is the main repository on information on Thomas Vint's career with the National Park Service.

Contributed by Linda Flint McClelland

Wadsworth, Alexander

b. 1806, d. 1898.

Alexander Wadsworth was born in Hiram, Maine. He was the eighth of eleven children born to Charles and Ruth Wadsworth and first cousin to Henry Wadsworth Longfellow, the American poet, whom he knew as a childhood playmate. Wadsworth first attended the nearby Fryeburgh Academy, transferring in 1823 to the Gardiner Lyceum where he studied civil engineering. In 1825, with the help of a family friend, William Minot, Alexander Wadsworth found a position as a civil engineer in Boston surveying the Charles River bridge to Cambridge, Massachusetts. Within four years Wadsworth had joined the Boston Athenaeum and the West Church, where he later became a deacon.



Alexander Wadsworth, painting by Frank Duveneck, 1889. (Mount Auburn Cemetery, Cambridge, Massachusetts.)

During the summer of 1831, Wadsworth received two notable commissions that established his reputation as the leading landscape park surveyor in Boston. One of these commissions was his appointment as topographic engineer for the newly-chartered Mount Auburn Cemetery in Cambridge, the first "rural" cemetery in the United States. Wadsworth was hired by the Garden and Cemetery Committee; it is possible that his hiring was facilitated by his family's connections with members of the Committee such as Henry A.S. Dearborn (1783-1851) and Jacob Bigelow (1787-1879).

Wadsworth worked on the Mount Auburn Cemetery plan with Dearborn as the landscape designer in September and October 1831. Dearborn and Wadsworth traced out the path and roadway system following the natural contours of the hilly

site. Dearborn's inspiration for topographic naturalism at Mount Auburn originated in English picturesque garden design and knowledge of the French contoured plan for Père la Chaise Cemetery in Paris. The final *Plan of Mount Auburn by Alex. Wadsworth* used shaded relief to highlight the natural picturesque pathways that circumnavigated the site. First published in November 1831 as an advertisement for burial lots, the Wadsworth plan appeared widely in several publications, most notably in the June 1835 issue of the *American Magazine of Useful Knowledge* which inspired designs for a number of rural garden cemeteries in New England such as Mount Hope in Bangor, Maine and Mount Pleasant in Taunton, Massachusetts. Thomas and John Nesmith provided Wadsworth's other 1831 commission when they hired him to survey the site of Belvidere Village, a fashionable residential district in Lowell, Massachusetts which included a central park mall ringed by trees called Washington Square. It is unclear whether or not Wadsworth's plan for Belvidere Village preceded the Mount Auburn Cemetery plan. However, since the post-Mount Auburn residential parks by Wadsworth show a natural picturesque design, whereas Belvidere Village is a stiff, formal, square plan, it seems likely that Belvidere was designed before Wadsworth received training in picturesque design from Dearborn at Mount Auburn.

In 1832 Wadsworth married Adelaide Wells; she died only two years later. His second marriage, to Mary Elizabeth Hubbard, occurred in 1836.

Wadsworth continued his career as a civil engineer in the Boston area, receiving an award for his 1835 plan of Pemberton Square on Beacon Hill. In the following decade he designed picturesque parks in the Boston suburbs such as Pine Grove in Cambridge (1838), and numerous residential parks along the Boston & Worcester Railroad in Newton, Massachusetts between 1844 and 1847. These included Walnut Park, Kenrick Park, and Auburn Park, all extant today. Wadsworth was also active in Roxbury and Belmont, Massachu-

setts where he designed Strawberry Hill in 1847 and planned Waverly Highlands and Malden Highlands in 1853, on hilly sites with contoured street plans in picturesque style.

Following his Mount Auburn experience, Wadsworth was commissioned to complete a cemetery plan in the Boston area. He surveyed Harmony Grove in Salem with local architect Francis Peabody during the fall of 1839. The plan, designed for a site on a rocky ledge along the North River, was published that October and shows similarities in style and shaded technique to the plan for Mount Auburn. In her 1898 biography of Wadsworth, Caroline Dall indicates that he also collaborated on Woodland Cemetery in Chelsea (now Everett), with designer Henry Wald Fuller. Set on a gently sloping hill and accessed by a series of winding avenues, Woodland was dedicated in 1851. Wadsworth also may have conducted survey work in Springfield, Massachusetts for the Federal Foundry, the Chicopee Works, and the South Hadley Canal in the early 1830s.

In his later years Wadsworth devoted himself to civic concerns as a member of the Boston City Council, the Franklin Savings Bank, the Cochituate Water Board, and the Home for Aged Women. His two eldest sons became Boston professionals and one of his daughters became an artist, following the family skill in visual design. Alexander Wadsworth died on 16 February 1898 and was buried in a family plot at Mount Auburn Cemetery.

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Coolidge, John. *Mill and Mansion, A Study of Architecture and Society in Lowell, Massachusetts, 1820-1865*. New York, NY: Columbia University Press; 1942. *History of the Belvidere development in Lowell with the Nesmith brothers*.

Dall, Caroline H. *Alexander Wadsworth, 1806-1898*. Washington, DC: Privately Printed; 1898. *This biography of Wadsworth is the best primary source document extant. Includes*

brief references to such projects as Mount Auburn Cemetery and Pemberton Square.

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Krim, Arthur. "Diffusion of Garden Cemeteries in New England." In *New England-St. Lawrence Valley Geographical Society Proceedings* 13 (1983). *Regional review of Mount Auburn-inspired designs from Wadsworth plan.*

Krim, Arthur. "Francis Peabody and Gothic Salem." Peabody Essex Museum Collections, 1994: 130. *An extended account of Harmony Grove Cemetery and the Wadsworth plan with Francis Peabody.*

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Krim, Arthur. *The Origins of Mount Auburn Cemetery: Design Process, 1820-1835*. Boston, MA: Arnold Arboretum; October 1983. *Review of early landscape planning with Wadsworth as topographic engineer.*

Linden-Ward, Blanche. *Silent City on a Hill: Landscapes of Memory and Boston's Mount Auburn Cemetery*. Columbus, OH: Ohio State University Press; 1989. *Extensive history of funereal landscape design and early planning of Mount Auburn Cemetery with Wadsworth plan.*

"Mount Auburn." *American Magazine of Useful Knowledge* 1 (June 1835). *First national publication of Wadsworth plan as an important reference for garden cemetery design.*

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Materials related to Alexander Wadsworth may be found in a number of Massachusetts

collections: These include the following: The Boston Athenaeum, has a modest collection of plans including Mount Auburn (1838) with auction estates in Boston (1843-1849). The Massachusetts Historical Society, Boston, has an extensive collection of plans, including early work in Lowell and Chelsea (1831), three editions of the Mount Auburn plan (1831, 1832 and 1836), the South Hadley Canal (1833) and later estate work in Boston extending to 1874. The repository at the Middlesex County Court House, Cambridge, has plan books in copy form of major suburban work in Massachusetts: Charles River-Brighton Bridge (1825); Belvidere Village, Lowell (1831); Webster Place, Newton (1844); Woodland Vale, Newton (1845); Briggs Place, Newton (1847); Waban Place, Newton (1846); Malden Highlands, Malden (1853). Smaller holdings include: the Norfolk County Court House, Dedham, that has record books in copy form of suburban Wadsworth plans; Highland Place, Roxbury (1845); Glenvale Park, Roxbury (1848). The Suffolk County Court House, has plan books; and, individual plans are held at the Peabody Essex Museum (Harmony Grove Cemetery); and, Cambridge Historical Commission (Strawberry Hill).

Contributed by Arthur Krim

Waring, George Edwin, Jr.

b. 1833, d. 1898.

George Edwin Waring, Jr., was born on 4 July 1833, in Poundridge, New York. His father manufactured stoves and agricultural tools in Stamford, Connecticut where Waring grew up and attended public and private schools. He completed his early education at Bartlett's School (College Hill) in Poughkeepsie, New York, which he attended from 1847 to 1849.

Waring wasted little time starting a career. After trying the hardware business in New York in 1851 and 1852, he returned to Stamford to manage a newly built gristmill as chief miller. In the spring of 1853, at age nineteen, he became a pupil of Professor James Jay Mapes, an eminent inventor, chemist, author, and practitioner of scientific

agriculture, who owned a model farm near Newark, New Jersey. That same year Waring began writing the first of fourteen books, *The Elements of Agriculture*, and lectured to farmer clubs. In the winters of 1854 and 1855, he made farm-lecture tours of Vermont and Maine.

Waring's managerial and agricultural acumen quickly attracted notice in high circles. Horace Greeley, the oracular founder-editor of the *New York Tribune*, was a friend of Mapes and a scientific agriculture enthusiast. He persuaded Waring to manage his newly acquired fifty-four acre farm at Chappaqua, New York, beginning in the spring of 1855, for two years. Then, early in 1857, Waring began renting the Staten Island farm of Frederick Law Olmsted, Sr. In August, the Board of Commissioners of Central Park, New York, appointed him Agricultural Engineer for the park.

Over the next four years, Waring designed and installed subsoil drainage throughout Central Park, working first for the Board, then directly for Olmsted, who became superintendent and then Architect-in-Chief of the park. Rows of tile pipes were laid in four-foot deep trenches dug at forty-foot intervals, as advocated by Mapes. Waring's grasp of this procedure and its effects upon the soil as well as his knowledge of small-diameter drain pipes would underpin his later contributions to household and city sanitation. Waring also oversaw planting of the four rows of elm trees that framed the Central Park Mall. His long friendship with Olmsted dates from this period.

In May 1861, Waring rode off to the Civil War on his beloved, highbred mare, Vix--originally rescued from oblivion as a wagon horse for use inspecting the park. He served for three months as a major of the Garibaldi Guard before being sent to Missouri to recruit cavalry. The six companies he raised soon became a part of the Fourth Missouri Cavalry, with Waring commissioned as a colonel in January, 1862. Stationed in the southwestern theater, he commanded 6,500 men in 1863, saw some action, and added to his horse

stories, which he later published. Immediately after the war he plunged into oil and coal ventures without success.

In 1867, Waring returned to farm management, taking full charge of a run-down, sixty-acre tract in Newport, Rhode Island, called Ogden Farm and nicknamed "poverty farm." To counteract its wet soil and meager output, Waring underdrained the entire holding, using tile pipes as in Central Park. He also resumed agricultural writing, now emphasizing land draining and its bearings on crop yields and health, especially in reducing malaria. Interested in cattle breeding, he organized the American Jersey Cattle Club, served as its secretary, and edited its *Herd Book*. He is credited with popularizing the tomato as a luxury food by introducing the tomato trophy.

From 1868 to 1870, Waring was a strong promoter of earth closets, an English alternative to water closets, as the best means of farmhouse and town sanitation. A passionate advocate, he emphasized fecal waste as the cause of typhoid and other zymotic fevers as well as the key to boosting farm fertility. The near-death of one of his children from typhoid gave edge to his efforts. Waring and Olmsted conferred about the use of earth closets for Riverside, a suburb then under design by Olmsted, Vaux & Co. on the western edge of Chicago. Sewerage adapted to such a low density places did not yet exist in America and would not until Waring himself took up the matter ten years later.

Waring's ambitions began to outstrip Ogden Farm. In August and September 1873, he made the first of several tours of northern and central Europe that resulted in essays for *Atlantic Monthly* and *Scribner's*, later reissued as three travel books. In the meantime, his Newport neighbors and others who knew his reputation sought his advice on sanitary matters, especially the newfangled plumbing devices being built into their homes. Working for a fee and tapping deep public anxieties about typhoid, diphtheria, and other "filth diseases," Waring stepped up his attacks on

shoddy plumbing, outdoor privies, and leaching cesspools and made the healthfulness of isolated homes and small towns his special concern.

These matters troubled Olmsted as well as many architects whose clients included wealthy urbanites then building company places and developing suburban tracts. The nation itself was in the throes of abandoning the ages-old regime of private lot waste removal in which kitchen slops and dirty water were pitched onto the ground and into cesspools while bodily wastes were consigned to privy vaults, all within the vicinity of the lot owner. The new era of water-carriage sanitation, with its water closets, soil pipes, vents, traps, and sewer hookups, brought its own nightmares, especially sewer gas. Waring, working from an agricultural drainage perspective and unencumbered by mainstream civil engineering ideas, built a towering reputation as an independent, outspoken expert in house and town sanitation, especially after publishing *The Sanitary Drainage of House and Towns* (1875), probably the most widely read sanitary treatise of the Gilded Age.

After 1877, when Waring ended his service with Ogden Farm (but remained a Newport resident), he increasingly specialized in sanitary engineering. In 1878 a yellow fever epidemic devastated the lower Mississippi River Valley, leaving 5,150 dead in Memphis, Tennessee. The catastrophe became a turning point for Waring. Invited in 1879 by the American Public Health Association to propose an ideal water-carriage sewerage scheme for a city, Waring imagined a system designed solely to remove household wastes, exclusive of all rainwater. (Conventional urban sewerage then mingled household water with storm water in what were called combined sewers.)

Separate sewerage, as Waring's idea was known, originated in the 1840s with Edwin Chadwick, the great British sanitarian. It had never been tried in America (although Waring had approximated it at Lenox, Massachusetts, in 1875 and 1876) nor had it been fully imple-



Portrait of **George E. Waring, Jr.** from his book, *Street Cleaning and the Disposal of a City's Wastes*, 1898. (Science & Technology Research Center, Science Industry and Business Library, The New York Public Library, Astor, Lenox and Tilden Foundations.)

mented in England where building regulations required backyard and roof water to enter household sewers to flush them out. The absolute exclusion of rainwater enabled Waring to recommend sewer pipes as small as six inches in diameter and regulate storm water removal mostly to surface arrangements rather than much larger and more costly underground conduits. Waring's method thus dramatically slashed sewerage construction costs by at least sixty percent or more, giving his idea instant appeal to Memphis.

The Memphis system, built in 1880, worked well enough and offered sufficient savings so that by 1899 at least thirty small American cities and towns had adopted it. Waring

patented its special features, including use of automatic flush tanks, and profited from all installations. Thanks to Waring, the separate system, sometimes known as sanitary sewerage, gained an early foothold in America--but only after heated opposition from civil engineers. During the uproar, Waring was accused in professional journals such as *The Sanitary Engineer*, and *The American Architect and Building News* of "sanitary shrieking" and flawed engineering judgement; he fought back in an article published in *The Sanitary Engineer* in October 1883 repudiating combined sewers as "relics of barbarism." Too big to be self-flushing, he argued, they collected debris that festered.

This controversy, carried on during the heyday of filth theories of disease, which Waring masterfully exploited, has fortified the claim that Waring ignored bacteriological theory as it gained salience among better informed sanitarians. But from the mid-1880s onward, Waring, who always kept abreast of the newest findings, muted his shrieking about sewer gas, gave increasing attention to the disposal of sewage by soil filtration and irrigation--again drawing on the his architectural heritage--and heeded the famous bacteriological studies of sewage purification conducted by the Massachusetts Board of Health at its Lawrence Experiment Station. His engineering firm, Waring, Chapman & Farquahar, with offices in Newport and New York, conducted a sizable business, much of which he surveyed in 1889 in *Sewerage and Land Drainage*, the magnum opus of his professional life.

Waring's career came to a spectacular close. In 1895, William L. Strong, elected as reform mayor of New York, invited him to serve as street cleaning commissioner. Taking charge of a notoriously inefficient, deeply politicized department that rarely cleaned more than the main thoroughfares, he reorganized it from top to bottom; he ran it almost like a calvary unit, put all street sweepers in white duck uniforms, banished party politics as a basis of employment, instituted labor arbitration, upgraded all gear and apparatus, fostered both juvenile cleanup clubs and a

civic advisory board, and, for the first time in living memory, got all New York City streets clean. The sweepers, known as the White Wings, became the toast of the city. Many other cities adopted White Wings in the next two decades. Historians have judged his reforms a turning point in the history of the American municipal administration. However, Tammany Hall returned to power in 1897 and terminated his service.

Waring's life ended abruptly. In 1898, with his reputation still growing, President William McKinley sent him to Cuba to deal with what was still seen as the king of the dirt diseases, yellow fever. After a two week study of camp sanitation and conditions in Havana, he returned to New York, took ill upon arrival, and, within four days, succumbed to the disease he had been sent to conquer. He died 28 October 1898. Within months, he was apotheosized as the "Apostle of Cleanliness."

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Cassedy, James. "The Flamboyant Colonel Waring: An Anti-Contagionist Holds the American Stage in the Age of Pasteur and Koch." *Bulletin of the History of Medicine* 36 (March-April 1962): 163-176. *Famous critique of Waring for adherence to the anti-contagionist filth theory after it was warranted.*

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recommending the United States spend ten million dollars to clean up Cuba.

Hill, George Everett and George E. Waring, Jr. "Old Wells and Water-Courses of the Island of Manhattan." *Half-Moon Series* 1, nos. 10, 11 (January, February 1897). *Historical reminiscences built around water courses once present. Map.*

Malone, Dumas, ed. *Dictionary of American Biography*. New York, NY: Charles Scribner's Sons; 1936. Includes, "Waring, George Edwin" by George A. Soper, an authoritative but dated biographical profile.

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Melosi, Martin V. *Pragmatic Environmentalist: Sanitary Engineer, George E. Waring, Jr.* Essays in Public History, no. 4. Washington, DC: Public Works Historical Society; April 1977. Waring interpreted as "a major precursor of modern environmentalists." Well-documented.

"The Military Element in Colonel Waring's Career." *The Century Magazine* 59, no. 4 (February 1900): 544-547. Describes Waring's Civil War experiences and their carry-over into his administration as street cleaning commissioner.

The National Cyclopaedia of American Biography. New York, NY: James T. White & Company; 1929. Biographical profile of Waring.

Peterson, Jon A. "The Impact of Sanitary Reform upon American Urban Planning, 1840-1890." *Journal of Social History* 13, no. 1 (September 1979): 83-103. Discusses the sanitary reform context out of which Waring, Olmsted, and others addressed issues of waste removal, townscape layout, and sanitary survey planning.

Shaw, Albert. *Life of Col. Geo. E. Waring, Jr.: The Greatest Apostle of Cleanliness*. New York, NY: The Patriotic League; 1899. Eulogistic recollections of Waring's life and work, especially as street cleaning commissioner, meant to inspire young readers.

Skolnik, Richard. "George Edwin Waring, Jr.; A Model for Reformers." *New-York Historical Society Quarterly* 52, no. 4 (October 1968): 354-378. A positive assessment of Waring's career, especially his administrative achievements as street cleaning commissioner.

Tarr, Joel A. "The Separate vs. Combined Sewer Problem: A Case Study in Urban Technology Design." *Journal of Urban History* 5, no. 3 (May 1979): 308-339. A sophisticated reworking of the late-nineteenth century civil engineering critique of Waring and his separate sewerage idea, faulting him for excesses of advocacy and self interest.

Waring, George Edwin, Jr. and Alexander Potter. "Addresses on Country House Sewerage for Sanitation of Isolated Houses and Estates." Paper delivered before the New York Farmers; December 1895. Arguing from knowledge of bacteriological theory, Waring advocated the surface disposal of sewage on an intermittent basis. Potter acknowledges that many engineers had profited from Waring's "mistakes."

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Waring, George Edwin, Jr. *The Buffalo Trunk Sewer, in Course of Construction, 1884*. Buffalo, NY: Matthews, Northup & Co.; 1884. Originally a paper prepared for The American Society of Civil Engineers reporting his work as consulting engineer for a trunk (intercepting) sewer built to his specifications. An atypical project for Waring. Map.

Waring, George Edwin, Jr. *The Causation of Typhoid Fever*. Cambridge, MA: Riverside Press; 1878.

Waring, George Edwin, Jr. "The Cleaning of the Streets of New York." *Harper's Weekly* 39, no. 2027 (October 1895): 1022-1024. *Recounts his early experiences as street cleaning commissioner.*

Waring, George Edwin, Jr. "The Cleaning of a Great City." *McClure's Magazine* 9, no. 5 (September 1897): 911-924. *Deft survey of the epoch making changes in New York street cleaning.*

Waring, George Edwin, Jr. *Concerning Mr. Rudolph Hering's Project for the Sewerage of Binghamton, N.Y.* Newport, RI: Marshall & Flynn, Printer; 1883. *A pamphlet criticizing a separate system designed by an eminent civil engineer as costing far more than his own approach to separate sewerage.*

Waring, George Edwin, Jr. "The Death-Rate of Memphis." *The American Architect and Building News* 11, no. 326 (25 March 1882): 142. *Argues that his Memphis system should not be judged by the city's death-rate.*

Waring, George Edwin, Jr. *The Disposal of Sewage, and the Protection of Streams Used as Sources of Water Supply*. Philadelphia, PA: Wm. J. Dornan, Printer; 1886. *Reprinted from "Transactions of the College of Physicians of Philadelphia, 6 January 1886." Argues for filtration--the direct, high volume application of sewage of soil beds--as the best means of disposal.*

Waring, George Edwin, Jr. "Disposal of Sewage at Large Institutions." *The American Architect and Building News* 36, no. 850 (9 April 1892): 21-22. *Discusses sewage disposal by irrigation--direct, low volume application of sewage of soil beds--giving special attention to his work at the Norristown, Pennsylvania, insane asylum (1889). Illustrated.*

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Waring's initial goals as commissioner, especially that of classifying city waste into distinct collection and disposal categories: ashes, garbage, and paper and refuse.

Waring, George Edwin, Jr. "The Drainage of the Villard House in New York." *The American Architect and Building News* 16, no. 451 (16 August 1884): 75-76. *Waring's work as plumber to the rich, executed by his Drainage Construction Company of Newport.*

Waring, George Edwin, Jr. *Draining for Profit and Draining for Health*. New York, NY: Orange Judd & Company; 1867. *An eleven-chapter handbook on how to deploy tile pipes to reduce soil wetness, drain salt marshes, curb malaria, and attain better house-hold and town health.*

Waring, George Edwin, Jr. *Earth-Closets: How to Make Them and How to Use Them*. New York, NY: The Tribune Association; 1868. *A forty-five page pamphlet promoting earth-closets, which used dry earth to disinfect bodily wastes. Illustrated.*

Waring, George Edwin, Jr. *Earth-Closets and Earth Sewage*. New York, NY: The Tribune Association; 1870. *A 104-page promotional booklet. Refers to earth-closets in Riverside, Illinois and offers twelve pages of testimonials, including one from Olmsted, Vaux & Co. noting the use of earth-closets in Brooklyn parks. Illustrated.*

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Waring, George Edwin, Jr. "Essay upon Sanitary Science." *The American Architect and Building News* 2, no. 98 (10 November 1877): 359-360. *Implores professional architects to master the details of sanitary housing despite uncertainties about the true causes of disease.*

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Waring, George Edwin, Jr. *Irvington Sanitary Survey; An Examination as to Local Causes of Fever and Ague on the East Bank of the Hudson River from Dobb's Ferry to Tarrytown, with Recommendations for Improvement*. New York, NY; Irvington Sanitary Survey; 1879. An effort to decipher a malaria outbreak in a rich, ex-urban village. Identifies wet, ill-ventilated spots as chief suspects and urges their removal. Map.

Waring, George Edwin, Jr. "The Labor Question in the Department of Street Cleaning of New York." *Municipal Affairs* 1, no. 3 (September 1897): 515-524. Waring describes the labor arbitration system that he introduced to the street cleaning department and claims success.

Waring, George Edwin, Jr. "Mechanical Appliances in Town Sewerage." Reprinted from *Journal of the Franklin Institute*; April 1886. An 18 January 1886 lecture reviewing the history of sewerage, emphasizing the mechanical features and specifications of Waring's Memphis system.

Waring, George Edwin, Jr. "The Memphis Sewers After Four Years." *The American Architect and Building News* 16, no. 447 (19 July 1884): 29-29. Part of Waring's ongoing defence of his Memphis system, utilizing testimony from technically qualified sympathizers. Includes remarks about his Keene, New Hampshire system.

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Waring, George Edwin, Jr. "The Necessity of Excluding Politics from Municipal Business." *Proceedings* (1896): 267-274. How Waring demanded "I should have my own way" when becoming street cleaning commissioner and how he overcame politicians, unions, truckers and inertia among workers to get the streets clean. Vivid account, told with zest.

Waring, George Edwin, Jr. "New York Street Cleaning." *The Independent* 49, no. 2513 (28 January 1897): 105-106. Broad review of changes in the street cleaning department and its work after two years.

Waring, George Edwin, Jr. "Our Cities." In *The United States of America*. New York, NY: D. Appleton and Company; 1894. A city by city survey, emphasizing governance and municipal functions.

Waring, George Edwin, Jr. "Out of Sight, Out of Mind: Methods of Sewage Disposal." *The Century Magazine* 47, no. 5 (March 1894): 939-948. Sweeping overview of town sanitation since 1850, especially disposal methods.

Waring, George Edwin, Jr. *Plan and Reports on Sewerage of the City of Omaha*. Omaha, NE: Samuel Rees; 1881. Poses a separate system along Memphis lines for Omaha, using site data collected by other engineers.

Waring, George Edwin, Jr. "The Present Aspect of Land-Drainage." *The American Architect and Building News* 24, nos. 675, 676 (December 1901): 254-255. Waring revisits land-drainage, his first passion, noting its beginnings among book farmers of the 1850s and its spread to major farming states, particularly Illinois.

Waring, George Edwin, Jr. *The Purification of Sewage by Forced Aeration: Report of an Experimental Investigation of the Value of a Process for Purifying Sewage by Means of Artificially Aerated Bacteria Filters*. Newport, RI: F. W. Marshall, Printer; 1893. A pamphlet reflecting Waring's efforts to devise procedures geared to bacteriologically based sanitation. Illustrated.

Waring, George Edwin, Jr. "Recent Modifications in Sanitary Drainage." *The American Architect and Building News* 6, nos. 187, 188 (July, August 1902): 27-29. Notes rapid pace of change in house plumbing and builds his case that town and village sewerage require different, cheaper forms of sewerage than big cities.

Waring, George Edwin, Jr. "The Removal and Destruction of Organic Wastes." *The American Architect and Building News* 21, nos. 579, 581 (January, February 1912). Annual address originally presented to the Medical and Chirurgical Faculty of the State of Maryland, 28 April 1886. Bacteriological theory confirms established sewerage principle calling for the speedy and complete removal of organic waste from all habitation and its complete decomposition. Disposal issues emphasized.

Waring, George Edwin, Jr. *Report on the Condition of the Sewers of Memphis, Tenn.* 4 March 1893. A ten-page report to the City Council President, C. L. Clapp, reviewing the condition of the city's controversial sewers, noting flaws and proposing upgrades.

Waring, George Edwin, Jr. *Report on the Social Statistics of Cities*. Washington, D.C.: U.S. Government Printing Office; 1886. Appointed June 1879 as special agent in charge of the social statistics of cities for the Tenth Census, Waring produced two massive volumes detailing the history, topography, government and administration, and public features of every city in the United States. A virtual sanitary survey of urban America as of 1880 emphasizing drainage, cleaning, and health.

Waring, George Edwin, Jr. "The Report of the Massachusetts Drainage Commission." *The*

American Architect and Building News 19, nos. 534, 535 (March 1920). A critical review of the 1884 Commission, faulting its obliviousness to bacteriological theory which Waring saw as reinforcing the case for surface disposal of sewage (filtration).

Waring, George Edwin, Jr. *The Sanitary Drainage of Houses and Towns*. New York, NY: Hurd and Houghton; 1876. An outgrowth of "Atlantic Monthly" articles. Rings the sanitary alarm in the heyday of the filth theory. Plays up household sanitary perils: flooded basements, leaching cesspools, unvented soil pipes, obstructed kitchen drains, odorous privy vaults, defective sink and water closet traps, festering sewers. Helped arouse public fears of sewer gas. Illustrated.

Waring, George Edwin, Jr. "Sanitary Engineering." *The American Architect and Building News* 1, no. 1 (1 January 1876): 5-7. A plea that architects become sanitary guardians of their buildings, published in the maiden issue of this long-lived journal.

Waring, George Edwin, Jr. *The Sanitary Condition of City and Country Dwelling Houses*. New York, NY: D. Van Nostrand, Publisher; 1877. A small book that gathers together papers presented to the American Public Health Association of New York, and correspondence in "The American Architect and Building News;" discusses house draining and alternatives to cesspool.

Waring, George Edwin, Jr. "The Sanitary Condition of New York--The Disease." *Scribner's Monthly* 22, no. 1 (1 May 1881): 64-76. The findings from the Tenth Census. Vividly details the sanitary features and abominations of New York, including the woeful condition of household plumbing technology in 1880. Recommends separate sewers for New York City.

Waring, George Edwin, Jr. "The Sanitary Condition of Country Houses." *The American Architect and Building News* 1 & 2, nos. 70, 71, & 46 (April, November 1911). Emphasizes the sealing of a house against exposure to sewer

gas and soil emanations. Venting arrangements highlighted.

Waring, George Edwin, Jr. "The Separate System of Sewerage." *The American Architect and Building News* 11, nos. 326, 329 (March, April 1915). Waring defends his system against a major critical review by Elliot C. Clarke, C. E., made for the Massachusetts Board of Health.

Waring, George Edwin, Jr. "Sewage Disposal at Isolated Houses." *The American Architect and Building News* 35, no. 846 (12 March 1882): 166-169. Shows Waring fully alert to findings of the Massachusetts Board of Health, Lawrence Experiment Station findings. Favors surface disposal. Illustrated.

Waring, George Edwin, Jr. *The Sewerage of Memphis, U.S.A., with an Abstract of the Discussion upon the Paper*. London, U.K.: Offices of the Institute; 1881. Reprinted from the "Transactions of the Sanitary Institute of Great Britain," vol. 2, Session 1880. A valuable overview of the Memphis system, including the responses of British authorities sympathetic to separate sewerage. Map.

Waring, George Edwin, Jr. *Sewerage and Land-Drainage*. New York, NY: D. Van Nostrand Company; 1889. Massive summary of Waring's engineering achievements and compilation of his writings on sewerage and land drainage. The best starting point for over-viewing Waring's sanitary engineering career. Illustrated.

Waring, George Edwin, Jr. *The Sewerage of Two New Hampshire Towns (Keene and Laconia)*. Concord, NH: Ira C. Evans, Publisher; 1892. Reprinted from the "Report of the State Board of Health of New Hampshire," 1891. Describes the separate sewerage idea and its application to Keene in 1882-1883 and to Laconia in 1891. Maps, illustrated.

Waring, George Edwin, Jr. "The Sewerage of Smaller Towns." *The American Architect and Building News* 6, nos. 196, 197 (September, October 1904). Waring builds his case that small towns and villages do not need costly,

storm water sewers but do require an absolutely tight system of small sewers for household waste.

Waring, George Edwin, Jr. "Storm-Water in Town Sewerage." *Public Health: Reports and Papers* 6 (1881). Part of Waring's argument that storm-water should be kept out of sewers that drain houses. Decries conventional sewerage a "relic of barbarism."

Waring, George Edwin, Jr. "Street Cleaning in the City of New York, 1895, 1896, 1897." *Municipal Affairs (Supplement)* 2, no. 2 (June 1898): 1-232. Special issue devoted to street cleaning with "Observations on Street Cleaning Methods in European Cities" featured.

Waring, George Edwin, Jr. *Street-Cleaning, and the Disposal of a City's Wastes: Methods and Results, and the Effect upon Public Health, Public Morals, and Municipal Property*. New York, NY: Doubleday & McClure Co.; 1897. How Waring transformed a politics ridden street-cleaning force into three thousand "soldiers of cleanliness and health." Discusses how the reorganized department worked and reports his findings about street cleaning in Europe. Illustrated.

Waring, George Edwin, Jr. "Suggestions for Sanitary Drainage of Washington City." *The American Architect and Building News* 8, nos. 242, 243 (August 1914). Sets forth a complex program of land reclamation, subsoil drainage, abolition of all cesspools and privies and separate sewerage for Washington, D.C., somewhat in the spirit of the comprehensive sanitary survey planning done for Memphis, Tenn., by the National Board of Health.

Waring, George Edwin, Jr. "The Utilization of a City's Garbage." *The Cosmopolitan* 24, no. 4 (February 1898): 406-412. Favors garbage reduction, which yields commercially usable products; opposes the garbage cremation (burning). Illustrated.

Waring, George Edwin, Jr. *Village Improvements and Farm Villages*. Boston, MA: James R. Osgood and Company; 1877. A

four-chapter book discussing village betterment and sanitary work, why American farm life should be village-based as in Europe, and the isolation and bleakness of eastern farm life, especially for women.

Waring, George Edwin, Jr. "The Waring Market Play-Grounds: How We Are to Treat the New York Push Carts." *Harper's Weekly* 39, no. 2036 (28 December 1895): 1237-1238. *Urges New York City to buy a city block, clear it of all structures, build push-cart sheds for use each morning followed by a noon cleanup, and convert the space to a playground each afternoon. Illustrated.*

Waring, George Edwin, Jr. "The White House Plumbing." *The American Architect and Building News* no. 325 (18 March 1882): 130. *Defends his inside drainage work on the White House, done in Fall, 1881, from criticism aired by the "Sanitary Engineer."*

Wilson, James and John Fiske, eds. *Appleton's Cyclopedia of American Biography*, vol. 6. New York, NY: D. Appleton and Company; 1889. *Biographical profile.*

Wrenn, Lynette B. "The Memphis Sewer Experiment." *Tennessee Historical Quarterly* 44, no. 3 (1985): 340-349. *Details the installation of the Memphis system, its problems, successes, and influence.*

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No book length biography exists for George E. Waring, Jr. Attempts by scholars to find personal papers have been unavailing. For the locations of many of Waring's publications, see *The National Union Catalog Pre-1956 Imprints*. 648: 569-575. A significant portion of Waring's published books and papers can be found at the New York Public Library. Correspondence relating to his service as commissioner of the street cleaning department can be found in the Mayor's Papers, Municipal Archives of New York City.

Contributed by Jon A. Peterson

Waterman, Hazel Wood

b. 1865, d. 1948.

Hazel Wood was born in 1865 in Tuskegee, Alabama, but her family moved to northern California when she was three years old. Her parents prized education for all ten of their children and made it possible for her to attend the University of California at Berkeley as an art student. In 1889, after completing only one year of higher education, Hazel Wood married Waldo Waterman who was a fellow student, a mining engineer, and the son of California Governor Robert Waterman. As a bride, Hazel Waterman moved to Julian, a tiny mountain town east of San Diego, California, where her husband managed a family-owned gold mine. There, the Watermans began their family of three children.

In 1894, after a nationwide depression forced the sale of the Waterman mining interests, Hazel and Waldo Waterman moved to San Diego. Family investments in new local railroads replaced the mines as a source of income for the young couple, and they hired architect Irving Gill to help them plan a house overlooking San Diego's harbor. The process of designing the house shaped Waterman's future career.

In 1900, Irving Gill was beginning to establish his reputation as an innovative, regionally-savvy architect. Working in tandem with Gill, Waterman was able to put her own artistic talents and common-sense instincts to practical use. After finishing her modest, functional "granite cottage," Waterman recorded her design philosophy in a March 1902 article for *The House Beautiful*. She advocated creating a place for family living that incorporated "an open-air life" in which the "veranda and garden are a kind of out-of-door rooms which seem to form a part of the arrangement of the house itself." Although a popular concept in modern California architecture, it was considered *avant-garde* at the turn of the century.

Other articles followed as Waterman developed her interest in inter-relationships

among the architecture, landscapes, and histories of geoclimatically similar regions of the Mediterranean and southern California. As she refined her Craftsman-era architectural awareness, she also integrated the companion landscape-roles of patios and livable gardens into her design consciousness.

In 1903 Waterman's husband died, leaving her and their children with only a limited income. To supplement her household funds, at Irving Gill's suggestion, Waterman pursued correspondence studies in architecture and then took on drafting and rendering assignments in her home for Gill's firm. At the age of forty-one, after a three-year apprenticeship, Waterman began designing houses for her own clients under her mentor's supervision.

Waterman's clientele and reputation expanded easily in San Diego. The architecture of the small border city was rich with Hispanic elements, and in 1909 sugar magnate John D. Spreckles commissioned her to restore one of San Diego's rancho-era landmarks; the aged, disintegrating, adobe town-home of a family of notable early settlers, the Estudillos. Waterman's thorough historic research and authentic methods of reconstruction--using early Mexican building techniques--was so successful that for decades the Casa de Estudillo was acclaimed as a prototype for similar preservation projects.

Although Waterman's reconstruction of the rambling old adobe structure was true to its regional style, the design of its inner courtyard was not. The landscape layout for the large patio and utility yard deviated widely from the adobe-era reality of a chores-centered outdoor workplace. Instead of reflecting its original domestic functions, it was ornamented with plants fashionable in Waterman's time and with decorative, but unauthentic, features such as a plain concrete central fountain. These fanciful additions, which did not exist between 1829 and 1873 when the house was occupied, enhanced the commercial value of the Casa de Estudillo for the development of a cluster of souvenir and



Portrait of **Hazel Wood Waterman**, n.d. (San Diego Historical Society Photographic Collection.)

curio shops. The Casa de Estudillo became a prime tourist attraction in southern California.

Popularly dubbed "Ramona's Marriage Place" to take advantage of the sentimental images prevalent in such fictional novels as Helen Hunt Jackson's *Ramona*, the rebuilt adobe structure romanticized California's short-lived Mexican rancho era. The unauthentic layout of the courtyard landscape helped shape the myth of the nineteenth-century picturesque garden that became popular in Waterman's day. Such myths contributed to the romanticization of the rancho era and led to the rise of tourism and real estate enterprises in southern California. Although still prevalent in newly-constructed mission garths and inaccurate adobe restorations throughout California, this body of pseudo-historic gardens is based more upon fiction than documented fact.

Hazel Waterman's other landscape designs were few, but choice. Her first love was architecture, but in siting her houses she was ever mindful of the advantages of incorporating gardens and vistas into her plans. Her appreciation of San Diego's landscape potential helped establish a community of garden neighborhoods as a background setting for the 1915 Panama California Exposition. (Often called the Garden Fair, the Panama California Exposition was characterized by lovely subtropical plantings and home-landscaping efforts by local residents who wanted to present their young city in its most appealing light to visitors.)

Hazel Waterman's most brilliant landscape design was a striking, large town-garden commissioned in 1917 by Julius Wangerheim, a prominent San Diego businessman. Highly architectural in concept, this walled landscape featured formal stepped terraces, a series of broad lily pools linked to tiled fountains, and a three-sided tea pavilion open to intimate vistas within the densely planted enclosure. Kate Sessions (1857-1940), a famed local nurserywoman, installed the plants. The colors and shadows of foliage upon buttressed brick walls softened the bold masses of masonry, and the richly textured effect was doubled by reflections in the tiered pools. Hints of interesting spaces beyond the confines of the garden were indicated through pierced-wall brickwork panels and by the placement of heavily carved, spindled gates. Featured in the August 1920 issue of *House and Garden*, this roomy city-garden won a 1930 award "for design and execution" from the San Diego chapter of the American Institute of Architects. The garden was demolished during the 1960s.

Until 1929, Hazel Waterman continued to design houses in San Diego's garden neighborhoods near Balboa Park, the site of the 1915 Garden Fair. After she retired at age sixty-four, she moved to Berkeley, where she continued to write and travel until her death in 1948 at age eighty-two. Most of the buildings she designed are still in use today, but her gardens have been obscured by

three-quarters of a century of change. Today they can be seen only in the flat paper images left to archivists.

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Eddy, Lucinda. "Women in Architecture Exhibits to Open in August." *History News, The Newsletter of the San Diego Historical Society* 25, no. 4 (July 1989): 3. *An announcement of an exhibit of photographs and professional drawings, representing three local women designers: architects Hazel Waterman and Lilian Rice and landscape architect Harriett Wimmer. The article includes photographs of Waterman and Rice.*

Kamerling, Bruce. *Irving J. Gill, Architect*. San Diego, CA: San Diego Historical Society; 1993. *A scholarly, illustrated biography of the architect who strongly influenced Waterman and who prompted her to begin her own career. The biography focuses on Gill's designs and the way they helped shape southern California's regional image.*

Padilla, Victoria. *Southern California Gardens*. Berkeley, CA: University of California; 1961. *Considered the keystone of garden and landscape history for its region, the book contains no specific reference to Waterman or her mentor, Irving Gill, but it is invaluable for an understanding of the horticultural history of southern California. Illustrated.*

Rochlin, Harriet. "A Distinguished Generation of Women Architects in Southern California." *American Institute of Architects Journal* (August 1977). *An illustrated set of biographies of influential women architects, including Waterman.*

Thomas, David Hurst. "Harvesting Ramona's Garden: Life in California's Mythical Mission Past." In *Columbian Consequences*. Washington, DC: Smithsonian Institution Press; 1991: 3. *This is a scholarly appraisal of the influence of the fictional character, Ramona, in building a regional identity for a burgeoning, economically promising, area of the American southwest, southern California. Although there is no specific reference to*

Waterman, the book contains an incisive analysis of the context in which she prepared her designs. Illustrated and including an excellent bibliography and footnotes.

Thornton, Sally Bullard. *Daring to Dream: The Life of Hazel Wood Waterman*. San Diego, CA: San Diego Historical Society; 1987. An illustrated biography of Waterman that discusses her professional contributions and her influence on the romantic garden image of southern California.

Waterman, Hazel W. "A City Garden in Southern California--Possessing the Charm of Adaptability to the Out-of-Door Habits of Life." *House and Garden* (August 1920). Designer's description of a detail-intensive, walled San Diego garden, installed in 1917 and planted by horticulturalist/nurserywoman Kate O. Sessions. Planned as an outdoor living area, the highly architectural plan draws heavily on Spanish and Italian concepts rendered in stylistic, avant-garde combinations of materials. Illustrated.

Waterman, Hazel W. "The Figure of the House." *The Federation* 7, no. 11 (January 1921). An essay about designing houses that are functional, attractive, and suitable to southern California's climate, with an emphasis on home-like qualities. Discusses patio houses and the importance of taking advantage of site in residential design.

Waterman, Hazel W. "A Granite Cottage in California." *The House Beautiful* (March 1902). An illustrated description of the San Diego house the author and her husband co-designed with architect Irving Gill. The focus of the article is on planning that favors indoor/outdoor living in the mild coastal California climate.

Waterman, Hazel W. "The Influence of an Olden Time." *The House Beautiful* 14, no. 1 (June 1903). A general illustrated summary of the garden history of southern California, with special emphasis on the mission/rancho era of adobe buildings and their courtyards. This article was written at the apogee of the Mission Revival era.

Waterman, Hazel W. "On My Friend's Porch." *The House Beautiful* (September 1902). A brief illustrated essay extolling the pleasures of outdoor living in mild southern California, with an emphasis on planning outdoor spaces for year-round family activities. Includes a list of suggested plant materials.

Waterman, Hazel Wood. "Planting Layout for Courtyard of 'Historic' Casa de Estudillo in Old Town San Diego" Garden Plan on large-size colored board. San Diego Historical Society Research Archives, Casa de Balboa, Balboa Park, CA; September 1900. This presentation rendering of a garden courtyard of a restored early California adobe town home (for use as a visitor attraction and to house a cluster of curio shops) indicates Waterman's concept of a charming, romanticized, period patio.

Way, Emma. "The Wednesday Club." *The Modern Clubwoman* (May 1929). A brief, illustrated history of a San Diego women's study/civic action group, of which Hazel Waterman was an early and lifelong member. Waterman designed the extant 1910 meeting hall using Craftsman-era decorative elements such as Batchelder tiles and Valentien brasswork.

"Women in Architecture: An Exhibit." San Diego, CA: Women in Architecture and sponsors; June 1986. This exhibit folder that accompanied the exhibit on Women in Architecture held in 1986 at INSIDE Gallery in San Diego includes an illustrated section concerning Hazel Wood Waterman's life and her architectural drawings.

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Materials related to Hazel Wood Waterman's career may be found in two California collections: The San Diego Historical Society Research and Photo Archives, Balboa Park, San Diego have a small, yet varied collection filed under Box MSS No. 42 which includes letters, articles by Waterman and ephemera. Limited holdings may also be found at the Old Town State Historic Park, District Headquarters, San Diego.

Contributed by Carol Greentree

Wimmer, Harriett Barnhart
b. 1900, d. 1980.

Harriett Barnhart was born in Corning, Iowa, and lived there until 1912 when her family moved to San Diego, California. She earned her Bachelor's degree at Stanford in 1922, and married fellow student, John Wimmer, in 1925. Her husband was to become her lifelong companion and supporter in garden design ventures, many of which they undertook as a team. The young couple enjoyed extended travels in Europe before financial reverses caused by the Depression curtailed such expansive activities.

Harriett Wimmer attended the California School of Fine Arts in 1930 and, in tandem with her husband, went on to pursue graduate studies in landscape architecture at Oregon State University. In 1932 the Wimmers returned to San Diego where they spent the remainder of their lives. They had no children; both taught in public schools while developing their shared avocation in garden design.

In 1950, having established a strong local reputation as a fine designer of residential gardens, Harriett Wimmer took the bold step of opening a landscape design firm. Wimmer embarked on her business venture on the eve of state licensure for California landscape architects. In 1954 she obtained her own license and became San Diego's first woman landscape architect in commercial practice. She joined the American Society of Landscape Architects as a member of a Los Angeles chapter satellite (sub-group). The following year she became a founding member of San Diego's own chapter and chaired the fledgling group through 1956.

In 1954 Wimmer had hired a formally-trained University of California Berkeley graduate to join her practice. This young apprentice, Joe Yamada, became her full business partner in 1960. Over nearly a decade Wimmer & Yamada won many design awards, and together they helped shape the postwar urban aesthetic of a rapidly growing southern California metropolis-given the moniker "America's

Finest City" of its size by former mayor Pete Wilson in the 1970s.

Among the most notable and enduring planning achievements of the Wimmer & Yamada firm are the designs for the Revelle Campus-the first among several at the multi-campus complex of the University of California, San Diego-and the much-visited theme park gardens at Sea World-which are widely admired for their diversity and attractiveness as a setting for family-oriented visitor activities.

In 1961 Wimmer was suddenly widowed, losing her lifetime background-collaborator in garden design. She continued her active involvement in landscape planning, however, until 1967. Even after her formal retirement, Joe Yamada kept her name with his for the firm they had helped each other establish. In her post-retirement years, Wimmer continued to design a limited number of private gardens for her friends.

In 1976, the ASLA recognized Harriett Wimmer's pioneering contributions to her rapidly evolving profession, by conferring upon her the honorary designation of Fellow. In 1980 the City of San Diego declared a Harriett Barnhart Wimmer Day to honor her for her contributions to the beauty of San Diego. Wimmer died less than a month later, bequeathing her garden library and remnants of her design plans to her former business partner. Today, these books, plant-notes, and plans comprise a set of private archives, maintained by one of San Diego's oldest extant landscape architecture firms.

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Desick, S. A. "Harriett B. Wimmer, Noted Landscaper, Dies." *San Diego Union* (9 June 1980). *A quarter-page obituary of Wimmer as a socially prominent woman who established a durable landscape architecture firm with emphasis on her city beautification efforts, Junior League and Garden Club involvement, and professional honors.*



Harriett Wimmer (right) and Joe Yamada (left), San Diego, 1969. (Wimmer, Yamada & Associates, John Oldenkamp, photographer.)

Eddy, Lucinda. "Women in Architecture Exhibits to Open in August." *History News, The Newsletter of the San Diego Historical Society* 25, no. 4 (July 1989): 3. An announcement of an exhibit of photographs and professional drawings, representing three local women designers: architects Hazel Waterman and Lilian Rice and landscape architect Harriett Wimmer. The article includes photographs of Waterman and Rice.

Greentree, Carol. "Harriett Barnhart Wimmer: A Pioneer San Diego Woman Landscape Architect." *Journal of San Diego History* 34, no. 3 (June 1988): 223-239. A career biography, with photographs, of Harriett Wimmer--her schooling, community activities, private freelance practice, and later partnership with Joe Yamada, ASLA involvement, and honors.

Hagberg, Marilyn. "Wimmer and Yamada--Part of the Landscape." *San Diego Magazine* 21, no. 4 (February 1969): 26-33. An illustrated profile of the professional partnership of Harriett Wimmer and Joe Yamada, written in the tenth-anniversary year of their collaboration. Features award-winning private and public landscapes.

"In Memorium--Harriett Wimmer, FASLA 1899-1980." *Land* (August 1980): 10. A half-page synopsis of the design career of this pioneer San Diego landscape architect and the firm she established with partner Joe Yamada. Lists award projects and honors. It may have been written by Elizabeth Yamada, Joe Yamada's wife.

Wimmer, Harriett and Elizabeth Yamada. "The Japanese Garden--A Work of Art." *California Garden* 52, no. 1 (February 1961): 9-11. A collaborative, illustrated article written by Wimmer and her partner's wife for a theme issue of a local garden magazine. Features private gardens designed by Wimmer, Joe Yamada, and others which incorporate the specialized talents of a local tree-trainer.

Wimmer, Harriett. "Portrait of Kate Sessions." *California Garden* 40, no. 2 (June 1949): 6-7. A profile of San Diego's most famous and revered horticulturalist, written for a

memorial issue of a magazine that Sessions helped establish in 1909. Includes a photograph of a portrait of Sessions painted in her later years.

"Wimmer, Yamada & Associates and LAF Establish the Harriett Barnhart Wimmer Scholarship." *Landscape Architecture Newsletter* (1981): 18. A half-page description of an annual scholarship endowed in honor of this pioneer San Diego landscape architect, to be awarded to a woman in her junior year of studies to encourage excellence in design and environmental sensitivity. The article may have been written by Elizabeth Yamada, the wife of Wimmer's partner.

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The private archives of Harriett Wimmer's professional and personal books and papers related to landscape architecture are located at WYA (formerly Wimmer, Yamada & Associates) 516 Fifth Avenue, San Diego, California. The collection is small, yet varied, and includes class notes, photographs, awards, letters, and the garden library of the City's first woman in postwar commercial/private (non-government) practice. Scattered photographs also exist in the archives of the San Diego Historical Society, Balboa Park, San Diego, but they have not yet been catalogued or filed systematically.

Contributed by Carol Greentree

Wright, Henry

b. 1878, d. 1936.

Born in 1878 in Lawrence, Kansas and trained as a landscape architect, Henry Wright was known internationally as a city and housing planner. He designed several notable garden city projects and wrote one of the earliest texts on site and town design, *Re-housing Urban America*, in 1935.

After completing high school, Wright worked for Walter C. Root and George Siemens in their prominent Kansas City, Missouri architectural firm from 1896 to 1899.



Portrait of **Henry Wright**, from, *The National Encyclopedia of American Biography*, Vol. 27, n.d.

Following his apprenticeship, he enrolled in a special two-year course in architecture at the University of Pennsylvania, graduating in 1901. Wright then returned to Kansas City where he established a professional relationship with landscape architect George E. Kessler (1862-1923). Wright started practicing landscape architecture in St. Louis, Missouri when he assisted Kessler on the overall design for the Louisiana Purchase Exposition, the restoration of Forest Park, and the planting plan for Washington University. Wright moved to St. Louis in 1902 to open an office for Kessler. He remained in that city even after he left Kessler's employ in 1909 and launched his own practice in landscape architecture, urban design, and architecture.

Wright designed his later and more acclaimed projects according to general principles he established while completing his first independent commissions, Brentmoor Park, Brentmoor, and Forest Ridge. These exclusive subdivisions of Clayton, Missouri share such

characteristics as limited access from surrounding thoroughfares, curving interior drives, lot sizes from one to two acres, and large houses of eclectic design. Wright designed all three projects to face inward toward their own common grounds, away from the noise and congestion of the surrounding environment.

Except for a brief period during World War I when Robert Kohn, director of the Emergency Fleet Corporation, invited him to New York to design Sunnyside on Long Island, Wright continued his St. Louis practice until 1923, planning subdivisions and designing residences. As architect for the St. Louis City Plan Commission he prepared and administered rules for land subdivision control and wrote a report on the economics of land subdivision that, according to his later collaborator, architect Clarence S. Stein, "contained the seed of much of his future thinking, writing, and work." During this period in his career Wright also helped to form the St. Louis City Plan Association, which he served as chairman.

Wright left St. Louis to return to New York in 1923 when he was asked to join Stein, Kohn's associate, to plan two new communities for the City Housing Corporation, including additional work on Sunnyside. Subsequently, along with Stein and landscape architect Marjorie Cautley (1891-1954), Wright conceived the 1928 design for Radburn, New Jersey. He discussed Radburn in an article in *The Western Architect* in 1930, "The Garden City Plan (1898) fitted into the old condition of its day, but Radburn (1928) had to meet an entirely new set of conditions. City Planning had been engrossed in the solution of traffic movement, adjusting old time street systems to new demands of the motor car, but no completely new town had recognized the necessity of meeting the human problems of danger, noise, and nuisance accompanying the convenience of the new vehicle. The 'Radburn Idea' attacked the problem as a related whole." Although the Depression prevented Radburn from being completed, Wright's "Radburn Idea" significantly influenced the town-planning movement.

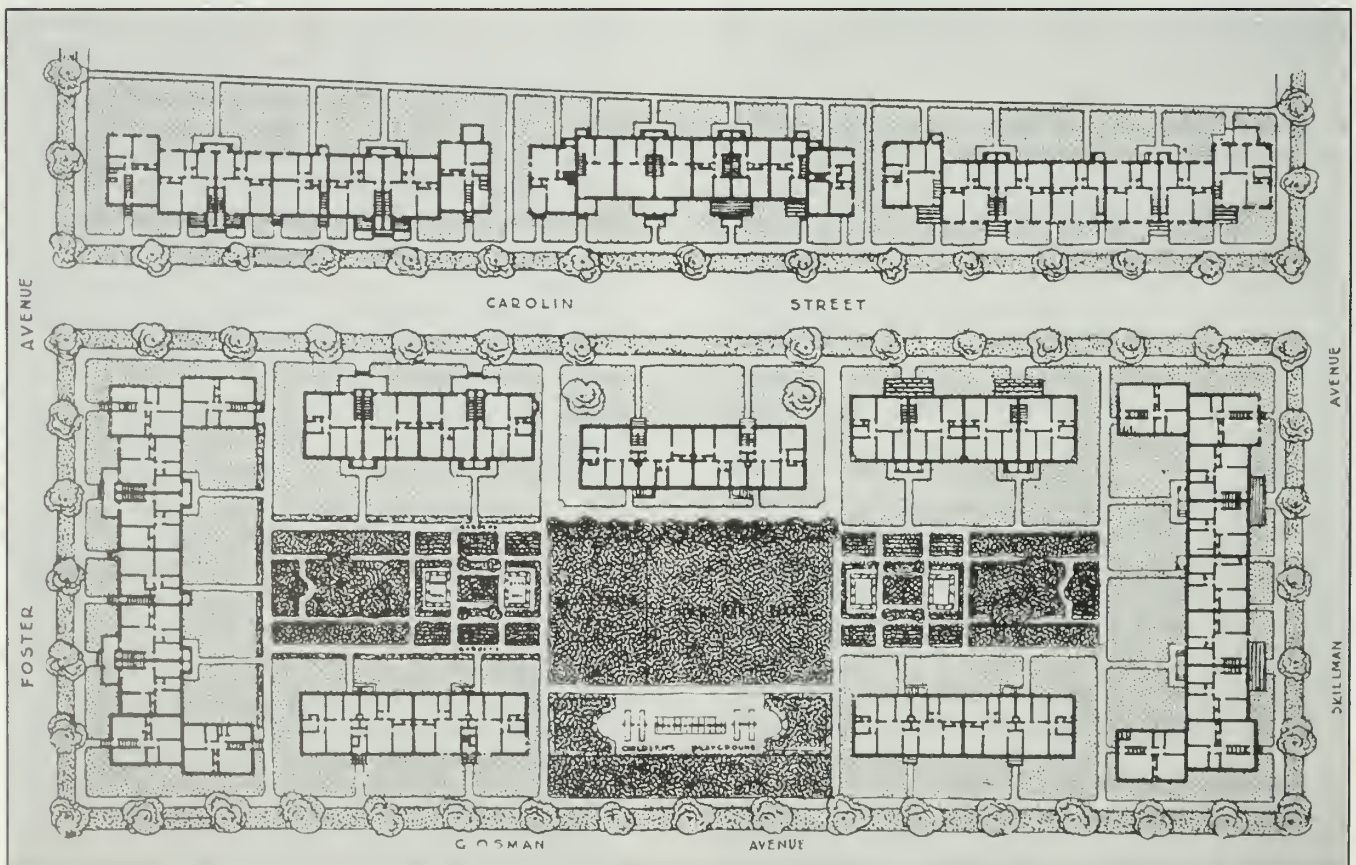
Wright and Stein also co-designed Chatham Village in Pittsburgh, Pennsylvania in 1931.

In 1933 Wright was appointed consultant to the housing division of the Public Works Administration and one year later was chosen (with Albert Mayer, Henry Churchill, Carol Aronovici, and William Lescase) by the National Housing Association to observe and report on existing housing conditions nationwide. He was also city planning consultant to the New York State Commission on Housing and Regional Planning. In addition, Wright was appointed head of the School of Architecture at Columbia University in 1935 when the school established its four-year program of town planning and housing studies. Before his death in 1936, Henry Wright was elected to the committee of architects established to prepare a general plan for the 1939 New York World's Fair.

Clarence Stein wrote about Henry Wright shortly after his death, "Most architects have many unrelated jobs; from the time Henry came to see clearly what he wanted to attain, he had one job. This was the building of better communities--the rehousing of urban Americans in more desirable communities in a practical way. It was all one job--the planning of Sunnyside, Radburn and Chatham Village; his ceaseless analytic writing; his reports on city and state planning; his teaching at various universities."

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"Chatham Village, Second Unit, Pittsburgh, Pennsylvania." *American Architect and Architecture* 150 (February 1937): 63-66. This article briefly explores Chatham Village's 1936 addition designed by Ingram and Boyd, architects; Henry Wright, consultant; and



Henry Wright's Plan of Sunnyside in Queens, New York, from, *Toward New Towns for America*.

Ralph E. Griswold, landscape architect. Illustrated.

Churchill, Henry. "Henry Wright: 1878-1936." *Journal of the American Institute of Planners* 26, no. 4 (November 1960). Henry Wright is remembered by his friend and colleague, Henry Churchill, FAIA, AIP. Churchill recounts Wright's contributions to planning, specifically mentioning Sunnyside, Chatham Village, Greenbrook, and Radburn. The article also includes a list of references by or about Wright. Illustrated.

"Comparative Architectural Details in the Greenbelt Housing." *American Architect and Architecture* 149 (October 1936): 21-36. The article concludes, after careful investigation of prospective tenants, that people's needs and desires vary widely with geographical and other considerations. The point is illustrated by four case studies of suburban division Government Communities: Greenbelt, near Washington, D.C.; Greenhills, near Cincinnati, Ohio; Greendale, near Milwaukee, Wisconsin; and Greenbrook, planned for Bondbrook, New Jersey (town planners Henry Wright, Allan Kamstra and architects Albert Mayer, Henry S. Churchill, and Carl Vollner). Illustrated.

Fisher, Oscar. "Buckingham: Housing Laboratory." *Architectural Record* 83 (January 1938): 68-82. An in-depth examination of one of Wright's last designs.

"Greenbelt Towns." *Architectural Record* 80 (September 1936). An overview of the Suburban Resettlement Division of the Resettlement Administration's nationwide survey of larger cities to determine the most logical location for the new greenbelt communities. This article covers the plans for development of four projects, including Greenbrook, New Jersey, a site planned by Henry Wright and Allan Kamstra with Albert Mayer and Henry S. Churchill, architects.

Gruzen, Benjamin. *Henry Wright (1878-1936)*. Washington, DC: U.S. Resettlement Administration, Library Division of Suburban Resettlement; 1936. An extensive chrono-

logical list of references written by, in collaboration with, or about Henry Wright.

Hamilton, Esley. "Brentmoor Park, Brentmoor, Forest Ridge." National Register of Historic Places Nomination Form, 1980. Brentmoor Park, Brentmoor, and Forest Ridge, three private subdivisions of the City of Clayton, Missouri designed by Henry Wright, are examined in this nomination. This unpublished document also includes an extensive bibliography.

Hamilton, Esley. "Henry Wright and the Design of St. Louis Suburbs." Unpublished Manuscript, St. Louis, Missouri, 1994. Hamilton discusses Wright's overall career and also examines his planning concepts and residential designs for two private St. Louis subdivisions, Brentmoor Park and Forest Ridge. Wright's Delmar Garden subdivision plan of 1920, which sparked his ideas for Sunnyside Gardens, is also highlighted.

Little, Judith P. and V-J Bass. "Delmar Loop-Parkview Gardens." National Register of Historic Places Nomination Form, 1983. One of the subdivisions of the Delmar Loop and adjacent Parkview Gardens is Delmar Garden, designed by Henry Wright. His plan for an apartment community and adjacent commercial district included several innovative features which he later incorporated into his designs for new towns.

Mather, Alan. "Henry Wright." *Pencil Points* 21 (January 1940): 3-14. Mather discusses Wright's involvement with the City Planning Commission of St. Louis and Wright's subsequent influence on the planning and design of multi-family housing. Radburn and Chatham Village are highlighted. In addition, Mather analyzes the 1926 report of the Commission of Housing and Regional Planning of New York State prepared by Clarence Stein and Wright. The article includes a brief biography of Wright.

Mayer, Albert. "Rehousing Urban America by Henry Wright." *Architecture* 72 (July 1935): 29-32. Mayer reviews Wright's landmark publication.

Mumford, Lewis. "Henry Wright." *Dictionary of American Biography*. New York, NY: Charles Scribner's Sons; 1958. *This lengthy biography of Wright includes a list of his publications.*

Mumford, Lewis. "Obituary of Henry Wright." *New Republic* 29 (July 1936): 87. *Vivid biography of Henry Wright.*

The National Cyclopedia of American Biography. New York, NY: James T. White; 1939. *Biographical Sketch of Henry Wright.*

New York Times (10 July 1936): 19. *A lengthy biography of Henry Wright is included in this obituary.*

"Site Planning and Sunlight as Developed by Henry Wright." *American Architect and Architecture* 149 (August 1936): 19-24. *Sunlight control on a scientific basis is shown to effect both site planning and architectural form according to studies carried on in Henry Wright's Town Planning Studio at Columbia University. In a classroom setting, Wright developed the technique of the study of sunlight in town planning. An actual 17-acre site near Flushing, Long Island was chosen for this project.*

"Some Unpublished Regional Planning Comments by the Late Henry Wright, Community Planner." *Planning and Civic Comment* 2 (July 1936): 20-21.

Stein, Clarence. *Toward New Towns for America*. Cambridge, MA: MIT Press; 1957. *In his book, Stein describes and illustrates all Wright's post-1923 projects.*

"Sunnyside Gardens Renewed." *Progressive Architecture* 67, no. 11 (November 1986): 47. *Details preservation efforts in the Queens, New York garden suburb.*

Tarn, David E. "Co-Operative Group Planning: A Suburban Development." *Architectural Record* 34 (November 1913). *Tarn discusses group planning efforts, architecture, and landscape treatment for Brentmoor Park, St. Louis, Missouri.*

Walker, Mabel L. *Urban Blight and Slums; Economic and Legal Factors in their Origin, Reclamation and Prevention*. Cambridge, MA: Harvard University; 1938. *Walker's book on urban decay includes a special chapter by Henry Wright entitled "Rehabilitation of Blighted Areas." He argues that one must distinguish between blighted areas and both slums and wasteful suburban areas. The manuscript was dictated by Wright shortly before his death in 1936. Illustrated.*

Wright, Henry. "The Architect and Small House Costs." *Architectural Record* 72 (December 1932): 389-394. *Using an accumulation of well-tested uniform cost data, Wright examines the application of the data to problems of community planning. The plan and implementation of Sunnyside Gardens is used as an example.*

Wright, Henry. "The Autobiography of Another Idea." *Western Architect* 39, no. 9 (September 1930): 139.

Wright, Henry. "The Modern Apartment House." *Architectural Record* 65 (March 1929): 213-288. *This comprehensive feature article discusses the evolution of the apartment house; basic requirements for apartment plans; basic types of simple two-room units; common building forms, including "H", "U", and "T" forms; large projects illustrating basic plans; a study of principles governing effective open spaces, heights, sunlight, and setbacks; and comparative plan efficiency, cost comparatives, and economic factors in apartment design. Illustrated.*

Wright, Henry N. "Radburn Revisited." *Architectural Forum* 5, no. 135 (July 1971): 52-57. *Henry Wright's son wrote this article in which he asserts that, "the idea that architects should be advocates is not all that new. Present-day activists have a way to go to just catch up with the co-designers of Radburn." He discusses Radburn's influence on community planning worldwide. Plans, short bibliography.*

Wright, Henry. *Rehousing Urban America*. New York, NY: Columbia University Press; 1935.

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Materials related to Henry Wright are primarily found in two locations. The Henry Wright Papers, No. 2736, Cornell University Manuscripts and Archives, Ithaca, New York, measures just under one cubic foot, and includes project descriptions and reports on plans for Garden Cities, some of which were developed with Clarence Stein; housing research with Albert Mayer; and biographical material. The Missouri Historical Society, St. Louis, Missouri house the George Kessler Papers which consist of thirty-one manuscript boxes from his offices in Kansas City and St. Louis. Included in this collection are job files that may relate to specific projects undertaken by Kessler and Henry Wright during their association from 1902-1909.

Contributed by Cydney Millstein

Wright, Mabel Osgood

b. 1859, d. 1934.

Mabel Osgood Wright was a prolific nature writer and activist whose significance in the history of landscape design lies in two areas. First, with more than twenty-five books and many magazine articles to her credit, she was an important figure in the nature movement that characterized American culture at the turn of the century. This movement formed the matrix which stimulated the growth of the profession of landscape design in the 1890 to 1940 era by helping to create a market of consumers for the young profession's services. Although many women and men, such as Neltje Blanchan and F. Schuyler Mathews, also wrote about nature topics, the number of Wright's books, her Audubon work on a national level, and the length of her career place her in the front rank. Indeed, a 1902 article in the *Review of Reviews* included Wright in such company as John Burroughs and John Muir.

Second, as an activist on behalf of both native plants and birds, she was an early proponent of sanctuaries for their protection. Such sanctuaries, with their em-



Mabel Osgood Wright. From *Bookman*, December 1903. (Virginia Lopez Begg.)

phasis on habitat design for the purposes of both species preservation and environmental education, form one aspect of the history of park design in the same era.

Mabel Osgood was born in New York City in 1859 but is most closely identified with Fairfield, Connecticut, where her family had a summer house and where she eventually lived permanently. She received a thorough education at Number One Fifth Avenue, a New York girls' school, and studied nature with her father, a prominent clergyman with many friends among the city's literary elite. After her 1884 marriage to James O. Wright, she began to compose nature essays for *The New York Times* and other papers. In 1894 these essays were collected in her first book, *The Friendship of Nature*. She then published a book every year through 1911 and four additional titles before her death in 1934.



Mabel Osgood Wright. In the 1890-1914 era, many Americans avidly pursued nature study, later turning to gardening in part to make nature an even greater part of their lives. Wright took this photograph, "A Fern Haunt," and used it as the frontispiece for *Flowers and Ferns and Their Haunts*, 1901. (Virginia Lopez Begg.)

Mabel Osgood Wright's writing focused on four topics, which she often interwove: native plants, birds, gardens, and sociological comment on the rapidly changing American culture and landscape. Her books about native plants and birds, such as *Birdcraft* (1895) and *Flowers and Ferns in Their Haunts* (1901), resemble today's television nature shows in their conversational manner of transmitting scientific information. Such books created great interest in nature among Americans of the late-Victorian era, who turned increasingly to gardenmaking in part to bring nature into their lives.

Like other garden writers of the period, Mabel Osgood Wright sometimes used fiction to present her themes, employing a pseudonym, "Barbara," for such comment. It was as Barbara that Wright wrote her best-seller, *The Garden of a Commuter's Wife* (1901) and its sequels, *The People of the Whirlpool* (1903), *The Garden, You, and I* (1906), and others. In these books, Wright discusses gardens from several points of view. She combines horticultural discussion and design description with revealing commentary on the socioeconomic and psychological role of the garden in early-twentieth-century America. She often contrasts, for instance, her perception of the simplicity and honesty of the old-fashioned garden with the lavish and soulless reach of the gardens of the *nouveaux riches* who were rapidly remaking the once rural landscape surrounding the nation's cities. She presents, too, the intimate, personal garden space as a refuge from the stunning rate of change experienced by her generation.

Mabel Osgood Wright also influenced the landscape through her role as an environmental activist. She was a founder and long-time board member of both the Connecticut and national Audubon societies and was instrumental in the creation of Birdcraft Sanctuary, a Fairfield preserve she helped design. The Sanctuary, open to the public today, also features an Arts and Crafts-style museum and caretaker's cottage. Her writing about the design and construction of Birdcraft Sanctuary influenced

many other such preserves, especially through *Bird-Lore*, now *Audubon*, magazine. Visitors involved in planning sanctuaries elsewhere often came to study the design of Birdcraft, notable for its emphasis on the needs of birds rather than the entertainment of casual observers. In addition, Wright served on the committee that planned the Theodore Roosevelt Bird Sanctuary on Long Island.

Mabel Osgood Wright also wrote pamphlets and devised publicity campaigns on behalf of native plants through the Fairfield Garden Club, of which she was founder and first president. In her career as a writer and as an activist, Mabel Osgood Wright both reflected and affected a rapidly changing American landscape.

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Wright, Mabel Osgood. *Birdcraft: A Field Book of Two Hundred Song, Game, and Water Birds*. New York, NY: Macmillan; 1895. One of Wright's most popular books, "*Birdcraft*" remained in print for over four decades. The preeminent bird artist, Louis Agassiz Fuertes, illustrated editions other than the first. More than just a field guide, the book informs readers about the lives and habitats of birds, as Wright provides many personal experiences of her own and of other bird specialists. In so doing, "*Birdcraft*" spurred the nature movement that was one factor underlying the growth of interest in landscape design around 1900.

Wright, Mabel Osgood. *Flowers and Ferns in Their Haunts*. New York, NY: Macmillan; 1901. Many books about wildflowers and ferns appeared from 1890 to World War I, the preamble of the influential garden literature of the 1890 to 1940 era. In this volume, Mabel Osgood Wright provides accurate information about such plants in their habitats, using the storytelling style and vivid anecdotes that made her books widely read. A talented photographer, Wright included many examples of her work here. Illustrations by Horace McFarland also are included.

Wright, Mabel Osgood. *The Friendship of Nature; A New England Chronicle of Birds and Flowers*. New York, NY: Macmillan; 1894. Wright's very popular first book features eleven seasonal nature essays, four of which originally appeared in "The New York Times" or New York's "Evening Post." Integrating Wright's dual interest in plants and birds, the book is a good example of the sort of reality-based nature writing that began to supplant Victorian sentimentality in the 1890s. Some editions illustrated with photographs by Mabel Osgood Wright.

[Wright, Mabel Osgood]. *The Garden of a Commuter's Wife; Recorded by the Gardener*. New York, NY: Macmillan; 1901. Mabel Osgood Wright's first garden novel, written anonymously so Wright could speak more freely. The book tells the story of Barbara, married to a landscape architect, and her gardenmaking in a small New England village rapidly being transformed into an exclusive suburb. The book, which made the best-seller list and remained in print for decades, addresses issues of interest to landscape historians through the medium of deceptively lightweight fiction. These include suburbanization, women's increasing role in the garden, popular plants of the time, and, in particular, the motivation behind the great growth of garden interest around 1900. Illustrated.

[Wright, Mabel Osgood]. *The Garden, You, and I*. New York, NY: Macmillan; 1906. A sequel to "The Garden of a Commuter's Wife," this book covers many of the same themes in the form of letters between an experienced gardener (Barbara) and a beginner (Mary Penrose). The latter represents the many women who were eagerly seeking garden information in the early 1900s. "The Garden, You, and I" is the most horticultural of Wright's books and is an interesting snapshot in time of the transition between Victorian flower gardens and the Gertrude Jekyll-inspired perennial gardens of the early-twentieth century. Illustrated.

Wright, Mabel Osgood. *Gray Lady and the Birds; Stories of the Bird Year for Home and School*. Teaching children about nature and

gardening comprised one significant aspect of the nature movement. Children had to develop an appreciation for nature, many believed, if the American landscape were to be saved. Mabel Osgood Wright taught nature in classes for local children and wrote many books and pamphlets for those she could not reach personally. In this book, the content of which was first written for teachers in rural Connecticut schools, Wright uses the story form to teach children about birds. Although her framework was fictional, her science was factual. Not all nature writers of the era were so scrupulous, and Theodore Roosevelt laid the charge against such "nature fakirs." He is quoted in this regard at the beginning of "Gray Lady and the Birds."

[Wright, Mabel Osgood]. *People of the Whirlpool*. New York, NY: Macmillan; 1903. Another sequel to "The Garden of a Commuter's Wife," this book emphasizes two themes: the negative social effects of suburbanization on a small New England community and the rise of a new millionaire class in this country, with its materialistic values and aggressive display of wealth. The garden became a weapon in the struggle between the genteel establishment, living in what Wright called "comfortable poverty," and the new millionaires.

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There is no archive of the papers of Mabel Osgood Wright. However, the Fairfield (Connecticut) Historical Society, the Fairfield Public Library, and the Birdcraft Sanctuary have files and/or other material related to Wright.

Contributed by Virginia Lopez Begg

THE DATABASE

THE DATABASE

If you are interested in preparing an entry for the next volume of *Pioneers of American Landscape Design*, or would like access to our database for research purposes, please contact the Coordinator of the Historic Landscape Initiative by calling (202) 343-9578 or writing to:

U.S. Department of the Interior
National Park Service
Preservation Assistance Division
P.O. Box 37127
Washington, D.C. 20013-7127

The database would be particularly important to the development of cultural landscape reports, National Register or National Historic Landmark nomination forms, treatment plans, and other preservation-related documents.

INDIVIDUAL ENTRIES

The following is a list of individuals that have been included in the *Pioneers* data base files to date. Those names that appear in italics with a (*) are included in this volume. No (*) means that they appear in Volume I. The list is constantly growing.

Stanley Abbott, FASLA (1908-1975)

Tracy Hayes Able (b. 1893)
Edward P. Adams
Charles Gibbs Adams
George J. Albrecht, FASLA (1908-1975)
Raymond W. Aldrich
Arthur H. Alexander, FASLA (1918-1969)
Alma Alison
Nellie Beatrice Allen (1869-1961)
Robert Allerton (1873-1964)
H. A. Alspach (fl. 1910s)
Dorothy May Anderson (1903-1993)
Edith Greaves Antognolli (b. 1912)
John A. Arnold
Iris Ashwell (b. 1897)
Franz Aust (1885-1968)
Andrew Auton
Mabel Keyes Babcock (1862-1931)
Nathaniel Bacon
Margaret Henderson Bailie
Liberty Hyde Bailey (1858-1954)
Anne Baker (1890-1943)
Harriet Rodes Bakewell
* ***Benjamin Banneker (1731-1806)***
Frederick Barlow, Jr., FASLA (1902-1953)
Helen Mackenzie Barnes
Nathan Franklin Barrett (1845-1919)

**** Patrick Barry (1816-1890)***

**** Harland Bartholomew (1899-1989)***

Arthur C. Barton (1907-1980)
Tom Barton
John Bartram (1699-1777)
Katherine Bashford
Alice M. Bauhan (1902-1962)
Douglas G. Baylis, FASLA (1915-1971)
Eugene Baumann
Sylvester Baxter (1850-1927)
Robert Washburn Beal
E. Hamilton Bell
O. J. Haslett Bell
Margaret Eaglesfield Bell (b. 1888)
Edward H. Bennett (1874-1954)
Wilhelm Benque (1914-1905)
Olaf Benson
Marie M. Berger (b. 1907)
Jacob Bigelow, (1787-1879)
* ***Georges H. Bignault (1882-1959)***
Wilhelm Christian Bischoff (1787-1881)
Russell Van Nest Black (1893-1969)
Erle O. Blair
Faith Florence Jones Block (b. 1907)
Harold Hill Blossom, FASLA (1879-1935)
E. H. Bochman
Alfred Boerner (1900-1955)
John Bogart
William Booth (1807-1872)
Charles L. Borie (1861-1943)
William Welles Bosworth (1868-1966)
Myrl Elijah Bottomley (1893-1956)
Henry N. Boucher
Ernest William Bowditch (1850-1915)

Dr. John R. Bracken, FASLA (1891-1979)
 William Dunlop Brackenridge (1810-1893)
 Ernest Braunton
 Vera Poggi Breed (1890-1967)
 Franklin Nathan Brett, FASLA (1865-1952)
 W.W. Briggeman
 * **Loutrel W. Briggs (1893-1977)**
 John W. Bright, FASLA (1932-1992)
 Arthur F. Brinckerhoff, FASLA (1880-1959)
 John R. Brinley, FASLA (1863-1947)
 Hermann Brookmann
 Alfred Hulse Brooks (1871-1924)
 James Henry Brooks, FASLA (1906-1980)
 Katherine Brooks
 Louise Bush-Brown (b. 1887)
 James Bush-Brown, FASLA (b. 1882)
 James F. Brown (1869-1937)
 Herbert Browne (1860-1946)
 Charles G. Bryant (fl. 1830s)
 Elizabeth Bullard, FASLA (1847-1916)
 Helen Elise Bullard (b. 1896)
 Oliver Crosby Bullard
 Charles Bullfinch
 William Bullock
 * **George Elberton Burnap (1885-1938)**
 Daniel Hudson Burnham (1846-1912)
 Theodosia Burr
 Donald W. Bush, FASLA (1898-1979)
 Hans Bushbauer
 Hans Bussinck
 Frank M. Button
 Laurence S. Caldwell
 Harold A. Caparn, FASLA (1864-1945)
 Arthur Hawthorne Carhart (1891-1978)
 George A. Carlson
 Willa Cloys Carmack
 William Gray Carnes, FASLA (b. 1907)
 William Carvill (fl. 1830s)
Marjorie Sewell Cautley (1892-1954)
 Noel Chamberlain, FASLA (1880-1943)
 Walter Chambers, FASLA (b. 1907)
 Helen (Witham) Chainlee
 Hannah J. Champlin
 * **Joseph Everett Chandler (1864-1945)**
Stephen Child, FASLA (1866-1936)
 Eleanor H. Christie, FASLA (b. 1890)
 Thomas Dolliver Church (1902-1978)
 Agnes Selkirk Clark, FASLA (1898-1983)
 Elizabeth Books Clark
Gilmore D. Clarke, FASLA (1892-1982)
 Charles P. Clayton, FASLA (b. 1911)
 * **H. W. S. Cleveland (1814-1900)**

Henry Sargent Codman (1859-1893)
 Ernest T. Coe
 Clara Stimson Coffey, FASLA (b. 1894)
Marian Cruger Coffin, FASLA (1876-1957)
 Amy Cogswell (d. 1954)
 F.M. Cole
 Clarence Cornelius Combs, FASLA (1892-1958)
 Arthur C. Comey, FASLA (1886-1954)
 George Carroll Cone (1862-1942)
 Wilbur D. Cook, Jr., FASLA
 George Cooke
 David Coolidge
 Avery Coonley (1870-1920)
 Elizabeth Tanenbaum Cooper (b. 1910)
 Gordon D. Cooper (1884?-1949)
 * **Robert Morris Copeland (1830-1874)**
 Joseph Copp, Jr.
 Francis Cormier, FASLA (1900-1978)
 Ralph D. Cornell, FASLA (1890-1972)
 Horace Cotton
 Lucille Council
 Laurie Davidson Cox, FASLA (1885-1968)
 Jacob L. Crane
 George Abraham Crawley (1880-1952)
 Robert B. Cridland (fl. 1920s)
 Gordon Culham
 Frank H. Culley
 John Culyer
 Mary Parsons Cunningham (d. 1934)
 Joseph H. Curtis
 Charles Curtiss
 * **Will C. Curtis (1883-1969)**
Howard Daniels (1815-1863)
 Janet Darling (1913-1966)
 Arthur Davidson
 Frederick Archibald Davis (1890-1986?)
James Frederick Dawson (1874-1941)
Henry A. S. Dearborn (1783-1851)
 * **Ruth Bramley Dean (1880-1932)**
 Oliver A. Deakin, FASLA (1907-1964)
Saco Reink DeBoer (1883-1974)
 Alice DeForest
Alling Stephen DeForest, FASLA (1875-1957)
 Lockwood DeForest, Jr. (1896-1949)
 William F. Deknatel (1907-1973)
 Eugene R. DeSilets, FASLA (1911-1978)
 Thomas Henry Desmond, FASLA (1884-1950)
 John DeWolf (1850-1913)
 Diego DeSuarez (or Diago) (b. 1880)
 Charles Hayes Diggs, FASLA (1888-1964)
 Malcolm Howard Dill
 Mira Lloyd Dock

Major David Douglass
 Andrew Jackson Downing (1815-1852)
 * **Earle Sumner Draper (1893-1994)**
 Achille DuChene
 Oscar F. Dubuis (1849-1906)
Frances Duncan (1877-1972)
 Wilbur H. Dunn
 Frank M. Dutton
 Joseph Earnshaw
Hans Jacob Ehlers (1804-1858)
Louis Augustus Ehlers (1835-1911)
 Walter Elder
 * **Charles Eliot (1859-1897)**
 Charles Eliot II (d. 1993)
 F. R. Elliot
 J. Wilkinson Elliott (1857-1939)
 Stephen Elliot
 * **George Ellwanger (1816-1905)**
Philip Homer Elwood, FASLA (1884-1960)
 * **Helena Rutherford Ely (1858-1920)**
 Albert Enerson, FASLA (b. 1909)
 Arthur Erfeldt
 Andrew H. Ernst (1796-1861)
 Frederick N. Evans, FASLA (1881-1946)
 Morgan Evans, FASLA (b. 1910)
 Walter A. J. Ewald, FASLA (1900-1976)
 Wilson Eyre, Jr. (1858-1944)
 F. Fabi
 William Falconer (1850-1928)
 A. A. Farnham
 Beatrix Jones Farrand, FASLA (1872-1959)
 H. E. Faul
 Joseph Story Fay (1812-1897)
 Hugh Vincent Feehan (1899-1952)
 Hugh Findlay, FASLA (1879-1950)
 Arthur Fitzgerald, FASLA (1897-1971)
 Armistead Fitzhugh, FASLA (1895-1975)
 John R. Fitzsimmons, FASLA (1896-1985)
 Annette Hoyt Flanders, FASLA (1887-1946)
 * **Bryant Fleming, FASLA (1877-1946)**
 Herbert Lincoln Flint, FASLA (1870-1955)
 Charles W. Folsom
 * **Harriett Risley Foote (1863-1951)**
 * **Samuel W. Fordyce (1840-1919)**
 Clarence Fowler
 * **Robert L. Fowler, Jr., FASLA (1887-1973)**
 William H. Frederick
 Prentiss French, FASLA (b. 1894)
 William M. R. French (1843-1914)
 Anna Biddle Frishinuth
 Berthold Frosch (fl. c. 1911-1918)
 * **Paul Rubens Frost (1883-1957)**
 William Edward Frost (1843-1914)

Ethelbert Furlong
 * **Percival Gallagher (1874-1934)**
 Joseph Gangemi
 Charles William Garfield (1848-1934)
 Alfred Geiffert, Jr., FASLA (1890-1957)
 Florence Holmes Hill Gerke (1896-1964)
 Walter Henry Gerke (d. 1982)
George Gibbs, Jr. FASLA (1878-1950)
 Edmund G.B. Gilchrist (1885-1953)
 Howard Gilkey
Charles Freeman Gillette, FASLA (1886-1969)
 * **E. Genevieve Gillette, FASLA (1898-1986)**
 Margaret Olthof Goldsmith
 Beatrice Morgan Goodrich
 Francis Hastings Gott
 Samuel H. Gottscho (1874-1971)
 John Grant
 Carol Grant
 A. Donald Gray
 Jacques Auguste Henri Greber (1882-1962)
Rose Isabel Greeley, FASLA (1887-1969)
 John Christop Wilhelm Greening (1829-1908)
 James Leal Greenleaf, FASLA (1857-1933)
 John Watt Gregg
 John William Gregg, FASLA (1880-1969)
Walter Burley Griffin (1876-1937)
 Ralph E. Griswold, FASLA (1894-1981)
 Albert Grove (1909-1974)
 Ralph Ellis Gunns
 Herman Haerlin
 William Hager
 George D. Hall
 Glenn L. Hall, FASLA (1893-1954)
William Hammond Hall (1864-1934)
 Stephen F. Hamblin (fl. 1920s-40s)
 John J. Handrahan
S. Herbert Hare (1888-1960)
Sidney J. Hare, FASLA (1888-1960)
 W. Mareclydd Harrison
 Dorothea Katharine Harrison (1897-1978)
 V. Ethelyn Harrison
 Gretchen Harsbarger
 Justin Hartzog, FASLA (1892-1963)
 T. Hastings (fl. 1860s)
 Ruth M. Havey
 Ruth Hayden
 U.P. Hedrick
 Hans Heistad (1871-1945)
 * **Peter Henderson (1822-1890)**
 Ernst Herminghaus (1890-1965)
 William Hertrich
George Heussler (1751-1817)
 Mattie Edwards Hewitt

- Chauncey S. Hill
 Sanford Hill
 Lewis Parsons Hobart (1873-1954)
 Noble Foster Hoggson (1865-1939)
 Otto Holmdahl (d. 1970s)
 Norman Valentine Holmes
 Alden Hopkins, FASLA (1905-1960)
 Agnes R. Hornbeck (b. 1908)
 W. Hornal
 Beatrice C. Horneman (b. 1906)
 Herbert A. Horton
 M. H. Horvath
 Franz Hosp
 Harry B. Hostetter (1893-1946)
 Almerin Hotchkiss (1816-1903)
 Edward Page Howard (d. 1928)
 Paul Howard
 Elizabeth Howerton (b. 1903)
 Benjamin C. Howland, FASLA (1923-1983)
Roland Stewart Hoyt (1890-1968)
Henry Vincent Hubbard (1875-1947)
 Theodora Kimball Hubbard (1887-1935)
 * **Daniel Ray Hull (1890-1964)**
 Annie Oakes Huntington
 George Cooper Huntington, FASLA (b. 1909)
 Edward Huntsman-Trout, FASLA
 * **Martha Brookes Hutcheson (1872-1959)**
 Hugh Imlay
 Umberto Innocenti, FASLA (1895-1986)
 Alice Recknagel Ireys, FASLA
 Norman Morrison Isham (1864-1942)
 Mary Rutherford Jay
 Thomas C. Jeffers, FASLA (1889-1952)
 Thomas Jefferson (1743-1826)
 William LeBaron Jenney (1832-1907)
 Allen Ryerson Jennings, FASLA (b. 1893)
 Jens Jensen (1860-1951)
 Marshall Johnson (1892-1967)
 Donald B. Johnston
 Frances Benjamin Johnston
 Helen Swift Jones, FASLA (b. 1890)
 Thomas Hudson Jones, FASLA (1902-1970)
 Peter Juley
 Herbert J. Kellaway, FASLA (1867-1947)
 Frederick Hedge Kennard (d. 1937)
 Roger G. Kennedy
 Sidney Stills Kennedy, FASLA (b. 1900)
 George Alexander Kern
 Maximillian G. Kern (fl. 1870s-1890s)
 Paul Peter Kiessig (1887-1967)
George Edward Kessler (1862-1923)
Louisa Yeomans King (1863-1948)
 Stuart King, FASLA (1907-1970)
 Frederick Kingsbury (1891-1943)
 Malcolm Kirkpatrick, FASLA (1907-1955)
 * **Howard S. Kneedler, Jr. (1892-1986)**
 Emerson Knight, FASLA (1882-1960)
 Arthur M. Kruse, FASLA (b. 1889)
 Alfred Carlton Kuehl, FASLA (b. 1902)
 Gertrude Deimel Kuh (1893-1977)
 Rosalind Spring LaFontaine (b. 1892)
 Alfred Basil LaGasse, FASLA (1922-1977)
 Edward Harry Laird, FASLA (1901-1960)
 Mary Deputy Lamson
Theodore Landry (1899-1980)
Calvert C. Laney (1850-1942)
 Daniel Langton, FASLA (1864-1909)
 Bryant V. Lathrop (1844-1916)
 Carol H. Lawrence (h. 1898)
 Edward G. Lawson, FASLA (1890-1968)
 Charles Dowing Lay, FASLA (1877-1956)
 Emmett Layton, FASLA (h. 1905)
 Ruth Layton
 Charles Wellford Leavitt (1871-1928)
 Edwin C. Leavitt
Louis LeConte (1782-1838)
 Guy Lee
 Ann Leighton
 Louis Valcoulon LeMoyné (1860-1928)
 Lawrence G. Linnard, FASLA (1901-1970s)
 Arthur Little (1852-1925)
 Alice Lockwood
 Donald Loggins
 Karl B. Lphmann, FASLA (1887-1963)
 S. Lollesgard
 Ruth London (1895-1966)
 Elias A. Long
 William G. Longenecker (1899-1969)
 Nicholas Longfeather
 Fritz Loonster
Elizabeth Lord (1887-1976)
 Judith Eleanor Motley Low
 James R. Lowe, Sr.
 * **Guy Lowell (1870-1927)**
 Charles Nassau Lowrie, FASLA (1869-1940)
 Joel Lundqvist (1894-1947)
 Ferdinand Mangold (1828-1905)
Warren Henry Manning (1860-1938)
 William S. Manning
 J. Woodward Manning
 William B. Marquis, FASLA (b. 1887)
 Warren Lincoln Marsh
 Elizabeth Johnson Marshall (h. 1912)
 Eugene Richard Martini, FASLA (1915-1965)

Thomas Mawson (1861-1933)
 Ruth S. May (b. 1908)
 May Elizabeth McAdams (1881-1967)
 Thomas Brown McClunie
 Annette E. McCrea (fl. 1890s, d. 1928)
 Irvin J. McCrary
 Jean P. McDaniel
 * **J. Horace McFarland (1859-1948)**
 William R. McGeachin
 Russell L. McKown, FASLA (b. 1894)
 John McLaren (1846-1943)
 Bernard McMahon (M'Mahon) (d. 1816)
 William McMillan
 George F. Meacham (1831-1917)
 Elizabeth Meade (b. 1905)
 Frank B. Meade
 Franklin J. Meehan
 Thomas Meehan
 Rachel Lambert Mellon
 Stuart M. Mertz, FASLA
 Campbell E. Miller, FASLA (1918-1983)
Wilhelm Tyler Miller (1869-1938)
 Jeanette Minturn (b. 1909)
 E. T. Mische, FASLA (1874-1934)
 Donald Grant Mitchell (1822-1908)
 Addison Mizner (1872-1933)
 Eugene Davis Montillon, FASLA (d. 1973)
 * **Anthony U. Morrell (1875-1924)**
 John Barstow Morrill, FASLA (1893-1960)
 Laval S. Morris, FASLA (1899-1983)
 Earl Morrow, FASLA (b. 1897)
 Seward H. Mott
 Hallam Leonard Movius, FASLA (1880-1942)
 Albe E. Munson (1906-1977)
 Arthur Lewis Munson, FASLA (b. 1886)
 Richard C. Murdock, FASLA
 Richard B. Myrick, FASLA
 Henry Nehrling (1853-1929)
 * **Samuel Pike Negus (1874-1943)**
 Swain Nelson (1829-1898?)
 Thomas J. Nelson, FASLA (b. 1907)
 Kenneth H. N. Newton, FASLA (1900-1973)
 * **Norman T. Newton, FASLA (1898-1992)**
 * **Arthur R. Nichols, FASLA (1880-1970)**
 Rose Standish Nichols
 Phillyzse Noisette
 * **John Nolen, FASLA (1869-1937)**
 Steven Nolan
 * **John Notman (1810-1865)**
 John Noyes, FASLA (1886-1960)
 Luke O'Dio (fl. 1800s)
 Paul Oglesby
 Stuart Ortloff

John Charles Olmsted, FASLA (1852-1920)
 F. Law Olmsted, Jr., FASLA (1870-1957)
 F. Law Olmsted, Sr., (1822-1903)
 T.R. Otsuka
 Jackson Alpert Outhet, FASLA (1876-1950)
Hubert Bond Owens, FASLA (1905-1989)
 Marion V. Packard, FASLA
 Raymond Page (1895-1992)
 William W. Parce
 Carl Rust Parker (1882-1966)
 Cary Millholland Parker (b. 1902)
Andre Pantientier (1780-1830)
 Edward S. Parsons
 Mabel Parsons (1902-1964)
Samuel Parsons, Jr., FASLA (1844-1923)
 Elizabeth Greenleaf Pattee, FASLA (b. 1893)
 * **George E. Patton (1920-1991)**
 William C. Pauley (1893-1975) FASLA
 Irving W. Payne
 Theodore Payne
 * **Louise Payson (1894-1977)**
 Dorothy PeRubee
 Jeffery Pearse FASLA
Elbert Peets (1886-1968)
 William E. Philbrick
 * **Charles Adams Platt (1861-1933)**
 Dorothy Perest Platt
 Evelyn Poehler
 Bremer W. Pond, FASLA (1884-1959)
 Bruce Porter
 Ernest Mitchell Pratt (1876-1945)
 James Sturgis Pray (1871-1929)
 * **Charles Pierpont Punchard, Jr. (1885-1920)**
 * **William H. Punchard (1868-1930s or 40s)**
 Charles H. Ramsdell, FASLA (1879-1957)
 William Gibbons Rantoul (1868?-1949)
Michael Rapuano, FASLA (1904-1975)
 John Rausch
 Jo Ray (1899-1973)
 Eleanor Raymond
 Eric Reeves
 Elsa Rehmann (b. 1886)
 Neel Reid (1885-1926)
 Robert Sigmund Reisch, FASLA
 John Adey Repton (1775-1860)
Richard S. Requa (1881-1941)
 Paul B. Riis
 Lutah Maria Riggs
 Russell H. Riley, FASLA (1903-1975)
 M.C. Robbins
 Edith A. Roberts (1881-1977)
 Alfred Gordon Robinson (1896-1956)
 Charles Mulford Robinson (1864-1917)

- Florence Bell Robinson (1885-1973)
 Eleanor Roche
 Clifton E. Rogers, FASLA
 Roland W. Rogers
 Irving C. Root (1891-1973)
 Ralph Rodney Root
 Lanning Roper
 * **James C. Rose (1907-1991)**
 William E. Rose, FASLA
 Richard Rothe (fl. 1910-1930)
 Noreda A. Rottinno, FASLA (1898-1978)
Lester Rowntree (1879-1979)
 Ned Rucker
 L. Harvey Rude
 Merel Seaman Sager, FASLA (b. 1899)
 S. E. Sanders
 Prentice Sanger (1881-1964)
 Andrew Robson Sargent (1841-1927)
Charles Sprague Sargent (1841-1927)
 Henry Winthrop Sargent (1810-1882)
 Maud Sargent, FASLA (1909-1992)
 Charles Goodwin Sauers (1893-1970)
 * **William Saunders (1822-1900)**
 Claude Joseph Sauthier
 Edward Sayers
 Otto G. Schaffer, FASLA (b. 1886)
 Richard Schermerhorn, FASLA (1877-1962)
 Frank Andrew Schrepfer (1896-1940)
Edith Schryver (1901-1984)
 Henry Schultheis, FASLA (1899-1967)
 Reinhard Schuetze (1860-1909)
 E.O. Schwagerl
 Eva Scott (1877-1961)
 Frank Jesup Scott (fl. 1870s)
 Geraldine Knight Scott, FASLA (b. 1904)
 Thomas W. Sears (1880-1966)
 Frances Copley Seavy
 Mabel Cabot Sedgiwick (d. 1936)
 Elinor Seikel (b. 1918)
Kate Olivia Sessions (1857-1940)
 Ruth Patricia Shellhorn, FASLA (b. 1909)
Louise Shelton (1867-1934)
 Henry Whitcomb Shepherd, FASLA (1890-1961)
 Lawrence Sheridan, FASLA (1887-1972)
Ellen McGowan Biddle Shipman (1870-1950)
Arthur Asahel Shurcliff (1870-1957)
 Sidney N. Shurcliff (1906-1981)
 Richard D. Sias
 John C. Sidney
 Philip Douglas Simonds, FASLA
Ossian Cole Simonds, FASLA (1857-1931)
 Wilbur E. Simonson, FASLA
 Alice Orme Smith (1889-1980)
 A. W. Smith
 F.A. Cushing Smith, FASLA (1886-1981)
 Faris Builon Smith (d. 1928)
 Richard Averill Smith
 Eric Ellis Soderholtz (1876-1959)
 Mary Louise Speed (b. 1891)
 Jacob John Spoon
 Mary E. Sprout (Mrs. G. Clarke) (1906-1962)
 Fletcher Steele, FASLA (1885-1971)
 Edgar Stern
 Louisa Bancroft Stevens
 Thomas Nelson Stevens (1882-1966)
 Markley Stevenson, FASLA (1885-1960)
 Wayne E. Stiles, FASLA (1884-1953)
 Elizabeth Leonard Strang (d. 1948)
Adolph Strauch (1822-1883)
 William A. Strong, FASLA (b. 1891)
 R. Butler Sturtevant (b. 1899)
 Arthur C. Sylvester
 Eda Sutermeister
 Charles Reuel Sutton, FASLA (1900-1963)
Grace Tabor (b. 1873)
 * **Margherita Tarr (1903-1990)**
Albert Davis Taylor, FASLA (1883-1951)
 Aubrey Tealdi
 * **Celia Thaxter (1835-1894)**
 L. M. Thielen
 Paul G. Thiene (1880-1971)
 Catherine Jones Thompson, FASLA
 David E. Thompson (1906-1972)
 Kitty Thompson, FASLA
 Robert Olive Thompson, FASLA (1895-1960)
 Armand R. Tibbitt, FASLA (1891-1987)
 Reginald Drury Tillson, FASLA (1899-1973)
 Leon Denning Tilton (b. 1890)
 Charles A. Tirrell
 Frederick G. Todd (1876-1940)
 Richard Tongg, FASLA (b. 1898)
 F. P. Townsend
 William Trelease
 Dudley Trudgett
 Rudolph Ulrich
 * **Francis Townsend Underhill (1863-1929)**
 Loring Underwood, FASLA (1874-1930)
 Mrs. Schuyler Van Rensselaer
 H. Leland Vaughan, FASLA (1905-1974)
 Calvert Vaux (1824-1895)
 * **Downing Vaux, FASLA (1856-1926)**
 * **Thomas Vint, FASLA (1894-1967)**
 Ferruccio Vitale (1875-1933)

*** Alexander Wadsworth (1806-1898)**

Harold Stanley Wagner, FASLA (1892-1933)

John Aston Warder (1812-1883)

R. H. Warder

*** George E. Waring, Jr. (1833-1898)**

Charles F. Warner

Helen Bliss Warner, FASLA

George Warring

*** Hazel Wood Waterman (1865-1948)**

May Watts

Frank Albert Waugh (1869-1943)

Gregory B. Webb (1878-1948)

Janet Darling Webel, FASLA (1913-1966)

Nelva Margaret Weber, FASLA

William Webster (1817-1911)

Harold Evarts Weed

Susan H. Weeks

Jacob Weidenmann (1829-1893)

Ralph Mornington Weinrichter, (1884-1942)

Adonijah Strong Welch (1821-1889)

Winthrop A. Welch (d. 1914)

Stephen Minot Weld

Nelson Miller Wells (1895-1966)

William Widney Wells, FASLA (1910-1967)

Roy West, FASLA (1880-1941)

Robert Wheelwright (1884-1965)

Henry Preston White (1877-1927)

Stanley Hart White, FASLA (1891-1979)

Edward Clark Whiting, FASLA (1881-1962)

Charles Whitnall

Harlow Olin Whittemore, FASLA (1889-1961)

Brooks Edward Wigginton, FASLA (b. 1912)

Raymond H. Wilcox

Carl Williams Wild, FASLA (1905-1976)

Louise Beebe Wilder (1878-1938)

Cynthia Wiley (b. 1898)

Bradford Williams, FASLA (1897-1960)

Morley Jeffers Williams

Helen Van Pelt Wilson

Wayne H. Wilson, FASLA (b. 1912)

*** Harriett B. Wimmer, FASLA (1900-1980)**

Philip Winslow (1940-1989)

Margaret Winters

Conrad Wirth (d. 1993)

Theodore Wirth (1864-1949)

*** Henry Collier Wright (1868-1935)**

Lloyd Wright (1890-1978)

*** Mabel Osgood Wright (1859-1934)**

Richardson Wright (1886-1961)

Alanson Phelps Wyman, FASLA (1870-1947)

George Arthur Yarwood, FASLA (b. 1903)

Florence Yoch (1890-1972)

Leon H. Zach, FASLA (1895-1966)

Samuel D. Zehrung

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